american craft

New Orleans, LA
Can Art Help Bring a City Back from the Brink?

Virginia Gardiner and **Jennifer Angus** Confront the Yuck Factor.

Taking It to the Street
Kathryn Pannepacker's Murals Create a Bazaar of Global Textiles

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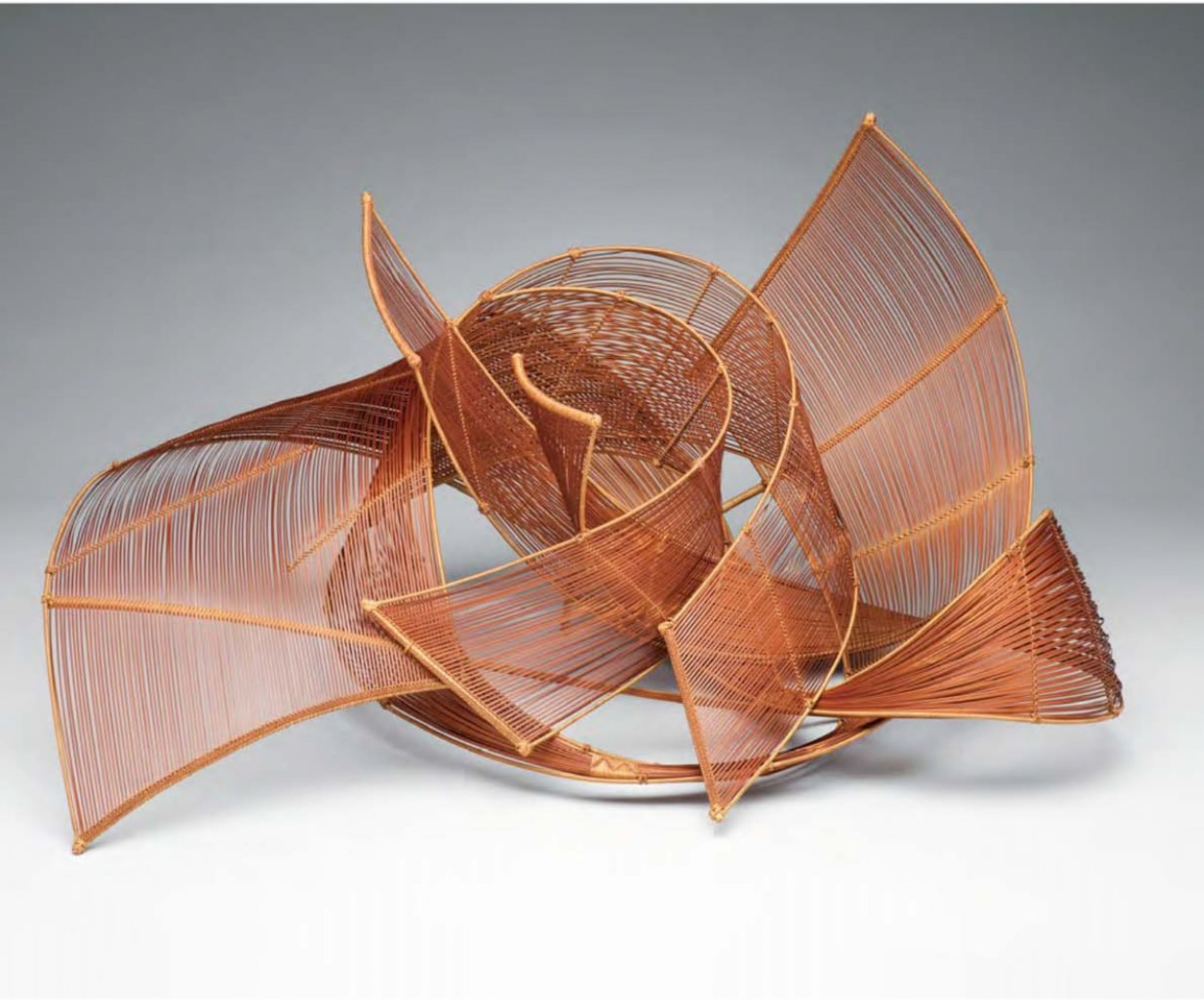
FUJITSUKA SHOSEI



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2008
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Secret Garden, 2008
box elder, maple, acrylic paint, dye
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Photo: David Peters

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Enso: Within & Without, 2008
cocobolo, 35"h x 18"w x 5.5"d
photo: Tony Cunha

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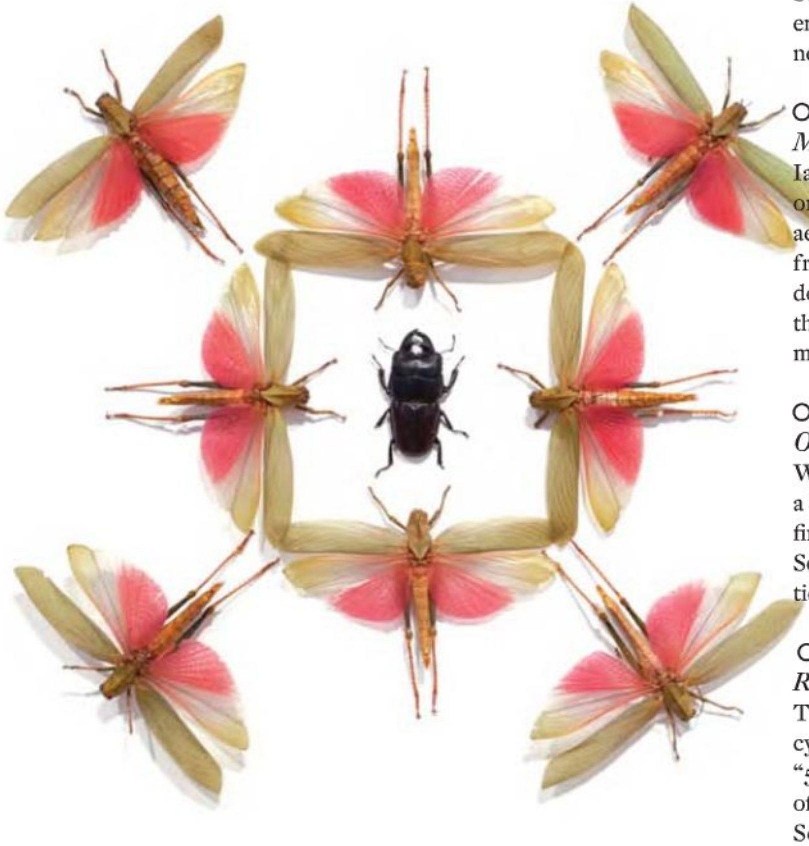

Photo/James Visser.

On the Cover:
Anna Wolf photographs Kathryn Pannepacker, styled by Barbara Botting, in front of *Wall of Rugs #2*, part of her Philadelphia murals project that represents the global language of textiles.
page 054

Above:
A detail of Jennifer Angus's insect wall installation at Craft Alliance in St. Louis, in which viewers may find unexpected and fearsome beauty.
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In the shadows of jazz bands, gumbo chefs and recently even "Top Chefs," an eclectic visual arts scene is thriving in galleries, museums, arts centers and on the streets of New Orleans. Sonya Stinson takes its pulse.
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The December 1974 issue of *Craft Horizons* published a conversation between ceramists Jack Earl and Tom La Dousa describing their experiences as the first artists in residence in the John Michael Kohler Arts Center's Arts/Industry program. Here's a peek at "Fantasy at Kohler" and Christine Kaminsky's account of important ramifications of this groundbreaking program.

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Studio on the Street

The metalsmith Gabriel Craig has taken handmade jewelry to the streets of Richmond, Virginia, engaging onlookers in a "pro bono" performance focused on the cultural value of jewelry. Here he outlines the rationale for and satisfactions of his "guerrilla" practice.
Still Life Photography by Tatsuro Nishimura

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Urban Fabric

Kathryn Pannepacker's hand-painted murals depicting rugs from many cultures have turned some of Philadelphia's grittier neighborhoods into a panoramic bazaar of global textiles. In conversation, Mimi Zeiger finds out what motivates this painter-weaver.
Photography by Anna Wolf

054
Constructing the Unexpected

Using the basics of nature as her essential linear element, the artist and educator Gyöngy Laky has built extraordinary installations indoors and out in cities and villages around the world. Mija Reidel offers rich insights into her nature-bound works, activist's sensibility and experimental attitude.

Gyöngy Laky in her San Francisco studio, where out of twigs and branches she sculpted the typography used in the Green Issue of *The New York Times Magazine* in April 2008.

Photo/Lucia Zegada.

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More photos, more reviews, more listings, more interviews and more of everything craft-related and beyond.

Fiber art has never been strictly an indoor story and Gyöngy Laky's work reflects the porous borders separating interior from exterior.

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Jules Vernium (detail), 2009.

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SOFA New York 2009
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Top: "Relationship" brooch. Silk, oriental ink, thread, sterling silver. 4-1/8" x 3-3/4" x 1-3/4". By Myung Urso
Bottom: "The Mind in the Hand" brooch. Silver, iron thread. 3" x 2-1/4" x 1/4". By Esther Knobel

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F A B E R

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Iain Aitch (Material Culture, p. 32), a London writer and author of *We're British, Innit,* washed his hands thoroughly after filing his story.

Jody Clowes (Hunting & Gathering, p. 64) is a curator and writer. "I love how Jennifer Angus's work has taken her in unexpected directions."

Gabriel Craig ("Studio on the Street," p. 40), a metalsmith and writer, says that if KISS can wear make-up and high heels, men can wear brooches.

Brady Fontenot (The Wide World of Craft, p. 74) is a New Orleans photographer who has shot for *The New York Times Magazine* and other publications. "Arden Stewart is the raddest little lady in New Orleans. Her house is an amazing example of the city's architecture."

Jack Kotz (Shop Talk, p. 20), a Santa Fe-based photographer, has worked in the industry for 25 years. "This is the second time I've photographed TAI Gallery, and I never cease to be amazed by what I see there."

Tatsuro Nishimura ("Studio on the Street," p. 40) is an award-winning photographer based in New Jersey and New York. "Gabriel Craig's rings have amazing texture and feeling. They each tell a story."

Thomas Piché Jr. (Reviewed, "50/50 Nancy Jurs," p. 36) is director of Daum Museum of Contemporary Art. "As an alumnus of Everson Museum, I'm gratified to see its architecture engaged in thoughtful conversation with Jurs's ceramics."

Mija Riedel ("Constructing the Unexpected," p. 54), a San Francisco writer, says "I was interested in Gyöngy Laky's working process as a generator of ideas and insights."

Erik Scollon (Reviewed, "Irreverent: Contemporary Nordic Craft Art," p. 38), an artist and writer in Oakland, California, notes "that arts venues are again interested in how craft contributes to visual culture."

David Sokol (Outskirts, p. 34) writes for *Architectural Record* and other publications from Beacon, New York. "Even if a person doesn't cotton to WWI-AFM's aesthetic, the desire for camaraderie that originally spawned the group is universally relatable."

Sonya Stinson (The Wide World of Craft, p. 74) is a writer in New Orleans. "What connects our arts community is that they find their muse in a deep affection for the culture."

James Visser (Hunting & Gathering, p. 64), a St. Louis freelancer, enjoyed photographing Jennifer Angus installing her insects. "Art at its best teaches us new things. Who knew bugs could be so beautiful?"

Anna Wolf ("Urban Fabric," p. 46), is a Brooklyn photographer. "I was struck by Kathryn Pannepacker's commitment to the communities where she made her work."

Mimi Zeiger ("Urban Fabric," p. 46), a Brooklyn writer, is the author of *Tiny Houses*. "Driving around Philly with Kathryn Pannepacker was not only a trip through places she'd lived, but a a viewing of her murals, sometimes on blocks where they were the only bit of cheer." ✚

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Paul Villinksi, *My Back Pages*, 2006-2008 Photo: Courtesy Morgan Lehman Gallery, NY

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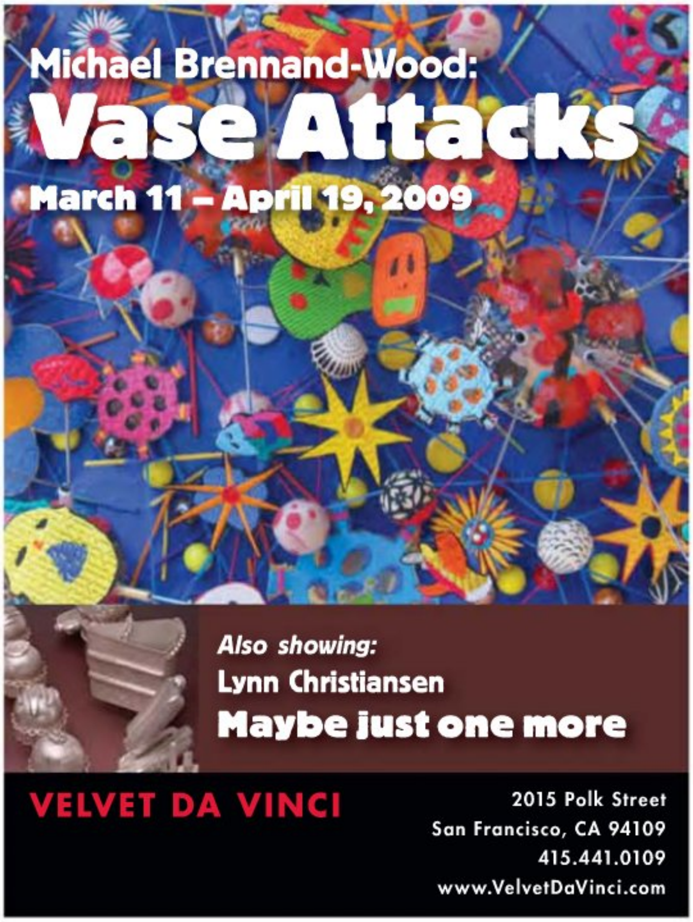

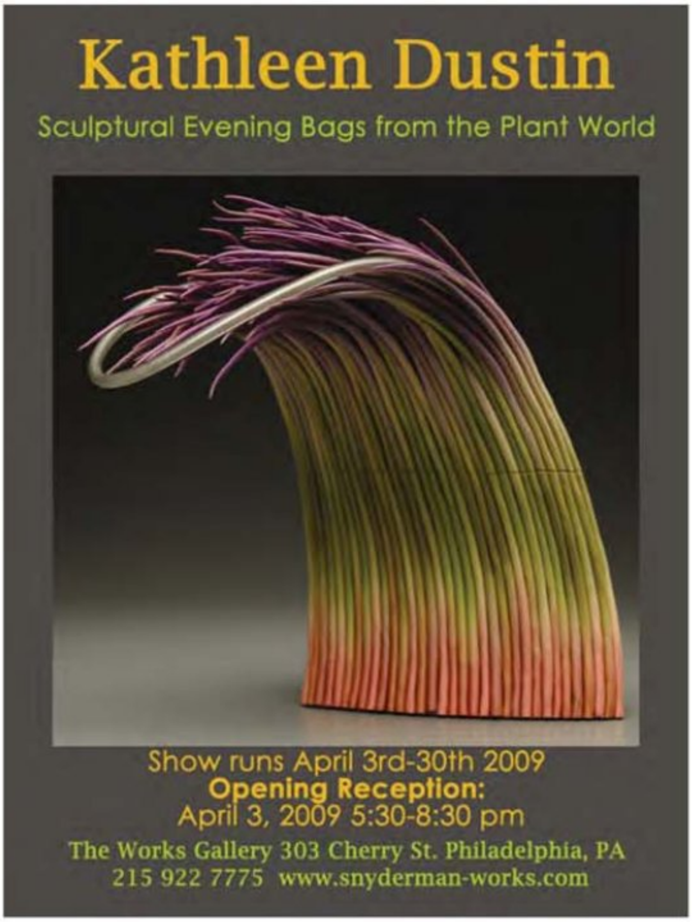

Welcome to Our In-box

Alison Berger's studio graced our February/March 2009 cover.

Good Content
I just finished reading the February/March issue–it was incredibly full of good content. My colleagues and I are working on the next series of events for the Fiber Biennial in Philadelphia beginning in February 2010, so it was quite timely that you covered the Banners of Persuasion exhibit in London and Miami ("A Tale from the Dark Side").

Maria Porges's article on Bruce Metcalf's traveling exhibit ("The Miniature Worlds of Bruce Metcalf") was also relevant for us. We're just finalizing an agreement to represent his work at SOFA New York, and will mount a solo exhibit of his work at our gallery (Snyderman Works) in September 2009.

Between "The Wide World of Craft" on Philadelphia, and the feature about Judith Schaechter ("Through the Looking Glass), this issue has been an embarrassment of riches for us here in Philadelphia. I'm scheduled to have lunch with the directors of both the City Planning Commission and the Office of Arts and Culture for the Creative Economy. I plan to give them each a copy of the issue as a way of familiarizing them with the cultural attention Philadelphia has been receiving nationally of late.

RICK SNYDERMAN
Philadelphia, Pennsylvania

The "Big Blur" in Practice
Your Editor's Letter in the February/March issue ("The Big Blur") transported me back to the early 1980s when I organized a discussion panel at the National Council on Education for the Ceramic Arts on this topic. I was joined by Dr. Judith Schwartz, who shared my view that the universities turning out "crafters" did not care about industries that they could directly affect. When I graduated in 1977 from Alfred University with a B.F.A. in ceramics, I was aware of the difficulties in establishing myself as a potter. Fortunately, I was somewhat aware of how to apply my skills in industry.

In 1984 I become a research engineer at American Olean Tile Company with the responsibilities of a designer. Our new business teams realized that design led the whole product process, and we began to place more emphasis on "what" to make and less on "how." We sourced tile from abroad, and for five years my primary focus was interfacing with ceramic designers around the world. First, I was shocked that outside the U.S. there were true designers, not engineers, leading new product design and creativity. Second, I learned of the education these designers went through to contribute to industry, which was their primary

career path. Finally, I realized how weak American manufacturing is because not all the disciplines function equally. Look at our industries today that could utilize "crafters" and you find most are out of business or moved overseas or have focused on high-end markets. This idea that good design is available to only a few has eroded the "arts" in America, as well as any respect for design careers in "heavy" manufacturing.

Today marketing has taken over product design. Industry, art, craft and design here lack knowledge, and any real vision for a more creative manufacturing world. You are right that there is a "big blur." Industry does not understand design, crafters don't have the skills to influence and contribute to industry and the art world couldn't care less.

With our world in economic turmoil, now is the time to give this discussion wider focus. As our domestic industrial base considers reinvention, with the proper guidance maybe creativity can be recognized as a viable contributor to our economy.

GEORGE GEHRINGER
Exton, Pennsylvania

Focus on Community

We perused the February/March American Craft with excitement. This issue emphasizes the new spirit of the magazine with its focus on community. The craft world is small—everybody knows everybody in clusters dictated by medium, geography and the fraternity of craft-show participants, as well as academic circles and organizations. American Craft is becoming the central voice for all these groups with consistently improving graphic presentation and good writing. We especially enjoyed "Kitchen Table Politics"—I wish we had sent you pictures of Mara's *Bushwacked* ❶ sooner—it's right in line with the article.

Each issue has a more refreshing presence than the one before. The photography is fabulous—what a beautiful shot of Judith Schaechter ("Through the Looking Glass") in her bay window.

ROY AND MARA SUPERIOR
Northampton, Massachusetts

Correction:
In "The Wide World of Craft" (Feb/Mar) it was stated that Doug Bucci is on the faculty at Moore College of Art & Design. He is no longer there and is now at Tyler School of Art and University of the Arts.

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❶

Gyöngy Laky's *Forms for Language,* 1989, a rope made from printers' waste paper, in Manchester, England.

"Exterior installations stretch my mind, abilities, ideas, everything. They're so different from the studio process."—Gyöngy Laky

The Great Outdoors

By Andrew Wagner

Dreary days in February naturally lend themselves to thoughts of spring. But an early onset of seemingly endless chilly weather in New York accompanied by increasingly abysmal financial news has had us fantasizing about a sunny outdoors for months. We began piecing together the Inside/Outside issue that you hold in your hands way back in December with dreams of warmer weather running around in our wool-wrapped heads.

The promise of spring, however, was not our only motivation. We were also intrigued by a number of projects that have come across our desks over the past year by makers who take the oft-insular world of craft out of the studio or gallery and into the gaze of a general public. In projects like The Collegiate Jeweler and The Pro Bono Jeweler, for example, Gabriel Craig drags his bench and torch into parks across Richmond, Virginia, coaxing passersby to stop and learn about metalsmithing, chat with the maker and, if they're lucky, take home a souvenir or two for free ("Studio on the Street," page 40). In Philadelphia we found weaver/painter Kathryn Pannepacker at work in a different medium ("Urban Fabric," page 46). Hoping to share her art with a wider audience, Pannepacker has created *Wall of Rugs#1* and *#2,* a series of painted murals throughout Philadelphia representing textiles from around the world. Finally, in Northern California, Gyöngy Laky is doing what she's been doing for years–taking the basics of nature, such as twigs, and creating structures that defy definition ("Constructing the Unexpected," page 52).

We were also pleasantly surprised to find that this outdoor theme stretched beyond the confines of our feature well to nearly every section of the magazine. Flip to page 64 and take in the awe-inducing work of Jennifer Angus, whose chosen medium is truly remarkable (although not recommended for those with any sort of insect phobia). And look at page 32 to see how designer Virginia Gardiner has taken the most despised of materials and devised an innovative approach to upcycling it. There is much more, of course, including some of the most inspiring and surprising new work originating indoors and out that we hope will bring spring to your doorstep just a bit sooner. Enjoy!

P.S. We also hope that you'll visit the recently redesigned americancraftmag.org and take a look at the remarkable quantity of additional material we've spent the winter compiling, including videos, podcasts, photo-essays and blog posts presenting the best of craft and beyond. And if you still want more, you can now follow American Craft on Twitter–AmericanCraft. Hope to see you there. ✚

Drop me a line: awagner@craftcouncil.org.

Photo /Gyöngy Laky.

FROM LEFT TO RIGHT: ANDY SHAW, AKIO TAKAMORI, CHARITY DAVIS-WOODARD.
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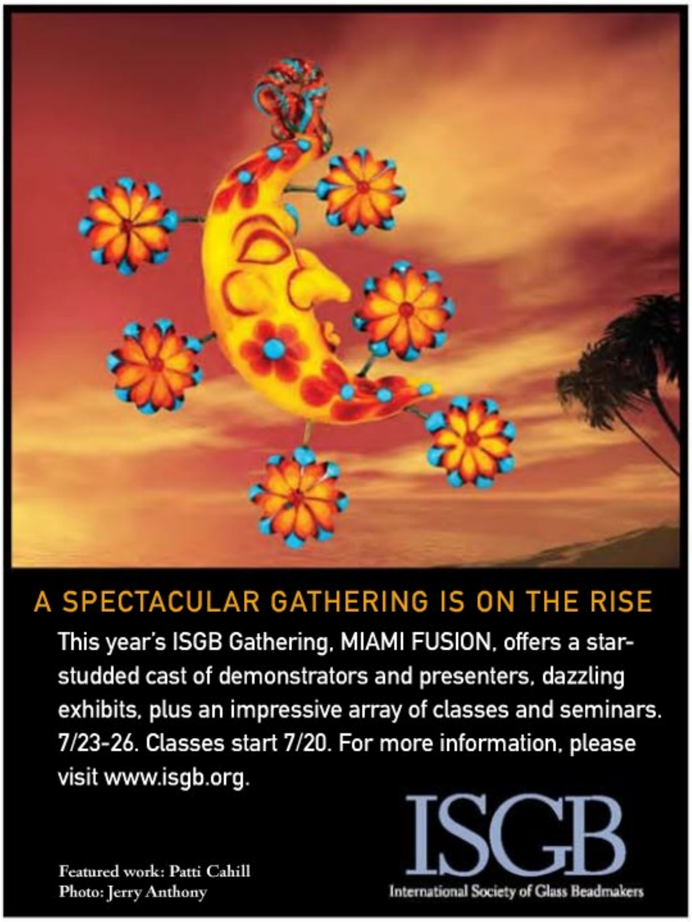
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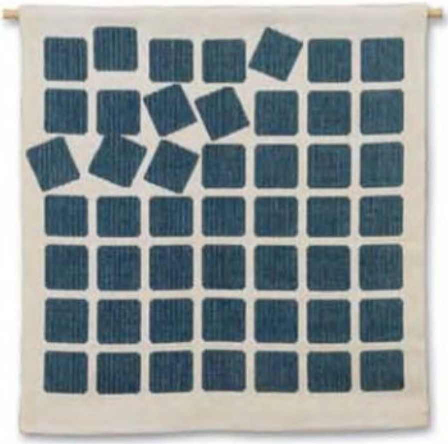

Photos/Courtesy browngrotta arts, © Tom Grotta.

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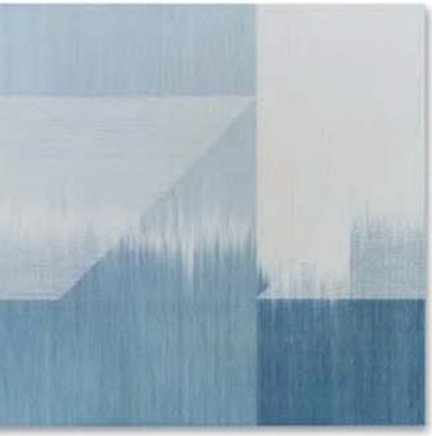

2

Radar
A Weaver's Weaver

Throughout her long career as a weaver, Ethel Stein ❶ has enjoyed a quiet but stellar reputation among the textile cognoscenti. She has never achieved wider fame, mainly because she never sought it. Now, still active as ever at the age of 91, she may finally be getting the recognition she deserves.

"I can't think of anyone who qualifies more as 'under the radar,'" says Tom Grotta of browngrotta arts, which represents Stein and recently published a monograph on her life and work. Jack Lenor Larsen wrote the introduction, in which he credits her for cultivating the technical mastery to realize her vision.

Born in 1917, Stein attended the Hessian Hills School in Croton-on-Hudson, New York, where she was taught woodworking by Wharton Esherick and painting by George Biddle. Later she studied sculpture with Chaim Gross (with Louise Nevelson among her classmates) and design with Josef Albers. When she took up weaving, her circle included such important textile artists as Lenore Tawney and Mary Walker Phillips (she also worked with Shari Lewis to create sock puppets for the latter's popular children's TV show). Her late husband, Richard Stein, was an architect renowned for pioneering green building practices.

Stein weaves every day in her studio in Westchester County, alternating between geometric abstraction and figurative imagery, and between vivid color and a more muted palette of black, white and gray. Her pieces (a sampling from 1980 to 2006 ❷) look modern, yet are informed by her deep understanding of textile history, weave structure and loom technology, honed during the time she spent as a researcher at the Cooper-Hewitt and Metropolitan museums, analyzing rare old textiles in the collections. "I was looking through a microscope, drawing what the threads did," she recalls. "And then the thing I loved was making use of it."

"She is taking what she has learned from historical textiles and making it her own. Experimentation is very much a part of that process," says Lucy Commoner, the textile conservator at the Cooper-Hewitt and the author of an illuminating essay on Stein, her lifelong friend and mentor, in the browngrotta book.

Though Stein considers her age irrelevant, it is remarkable that she continues to innovate, still has great facility with the loom and may be at her peak. Her recent works are among her strongest, says Commoner. "Ethel is a true artist, someone whose entire life has been shaped by her creativity."—J.L.

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Hot Spots
Eye-Openers

Gallery shows, listed A–Z by state. View complete calendar: americancraftmag.org

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Arizona State University Art Museum:
NCECA Clay National Biennial
to May 30
asuartmuseum.asu.edu
The popular biennial of the National Council for Education on the Ceramic Arts offers viewers significant reflections on the field's progress.

CA / San Diego
Visions Art Quilt Gallery:
Elizabeth Busch Retrospective Exhibition
Apr. 3–June 7
quiltvisions.org
Striking, often geometric surfaces on Busch's layered work—acrylic on canvas with quilting and embroidery applied—evoke the architecture of an extraterrestrial landscape.

CA / San Francisco
Contemporary Jewish Museum:
New Works/Old Story: 80 Artists at the Passover Table
to June 2
thecjm.org
Invited artists from varied backgrounds explore a Jewish ceremonial object, holiday or concept within the context of their own mediums and artistic philosophy.

DC / Washington
National Building Museum:
Smithsonian Craft Show
Apr. 23–26
smithsoniancraftshow.org
Always a crowd-pleaser, this esteemed show and sale presents dazzling handmade objects by gifted American artists.

❶

Preview
Magnificent Obsessions

Israel Museum
Bizarre Perfection
Jerusalem, Israel
December 20, 2008 – June 6, 2009
israelmuseum.com

The Israel Museum, whose encyclopedic collections include objects of supreme artistic virtuosity from a range of cultures, has organized an interdisciplinary exhibition that celebrates labor-intensive, not to say obsessive, handcraftsmanship in 50 objects by artists spanning the millennia, from anonymous craftspeople in ancient times to contemporary artists from around the world.

The show's seemingly oxymoronic title, "Bizarre Perfection," points to a number of attributes shared by these varied works. Some embody paradox, like the wedding of the mundane and the precious in Susan Collis's *Also Ran,* a worn stepladder whose paint spatters are actually inlaid mother-of-pearl, opals and other precious stones, or the blend of hyperrealism and fantasy in Ron Mueck's portrait of two old women in conversation, a work so dead-on in its depiction of every wrinkle and facial hair, yet thrust, because of the weirdly reduced scale of the figures, into a fairy-tale realm.

Then there are the objects that bring attention to the infinite labor and its corollary, time, required to combine countless elements, as in Liza Lou's *Kitchen,* an everyday environment that is magically transformed by surfaces composed of millions of glass beads, or Do-Ho Suh's glass *Floor* ❷, detail, held up by thousands of miniature human figures made out of plastic, or Tara Donovan's massive cube out of myriad wood toothpicks, or Roxy Paine's *Psilocybe Cubensis Field,* comprising 2,200 life-size polymer mushrooms, individually molded and hand-painted, that seem to sprout from the floor.

These contemporary pieces are juxtaposed with similarly remarkable treasures from different departments of the museum: an egg hand-decorated in ink with Chapter 4 of the Song of Songs in micrography (Judaica) ❶, a colorful grouping of beaded Yoruba coronets (African Art) and a Greek terracotta vase in the shape of sandaled foot (Ancient Art).

Accounting for the artisanal appeal of all these works and the impetus behind the exhibition, which is occurring while the museum undergoes renovation of its permanent collection galleries, Suzanne Landau, the curator, writes, in her catalog introduction, "Perhaps our constant fascination with and appreciation of handmade activity is in part a response to the loss of originality that characterizes today's technology. And perhaps it has to do with a profound need and longing for tangible things that are awesome and enduring, for acts of creativity that echo the divine."—B.S.

The 65-page catalog is $25.

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FL / Lakeland
Polk Museum of Art:
Unbelievable Transformations: Moving Sculptures by Gregory Barsamian
to June 7
polkmuseumofart.org
Sculptures spinning on an armature are animated in a darkened room by a strobe light, producing illusionary images.

❶ HI / Honolulu
Contemporary Museum at First Hawaiian Center:
May Izumi: Once the Tale is Over
to May 1
tcmhi.org
Inspired by remnants of fairy tales, Izumi continues the narrative through whimsical, figurative sculptures in mixed media such as the Ghosts of Eden series.

IN / Indianapolis
Indianapolis Museum of Art:
European Design Since 1985: Shaping the New Century
to June 21
imamuseum.org
From furniture and products to objets d'art, 250 works by the most influential artists from 14 Western European countries trace the evolution of design.

IA / Iowa City
AKAR:
Ron Meyers
May 29 – June 19
akardesign.com
Meyers's earthenware pottery, enhanced by narrative colored-slip paintings or drawings, weds utility with vivid graphics.

Suh Photo/courtesy Lehman Maupin Gallery, Egg Photo/© The Israel Museum, Izumi Photo/Paul Kodama.

Shelley Muzylowski Allen

Grenada

SOFA New York

April 16 – 19, 2009

Booth # 302

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Shop Talk
Fruitful Partnership

TAI Gallery
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"We are the fun part of our clients' lives," says the textile dealer Robert Coffland, who with his wife, Mary Hunt Kahlenberg, operates TAI Gallery ❶ in Santa Fe. "Because we're both art collectors, too, we understand that."

Their partnership is a blend of distinct yet complementary styles and strengths. She's a New Englander with formidable textile expertise: a graduate of the Art Institute of Chicago, she studied industrial textile design and tapestry weaving in Europe and spent a decade as curator of costumes and textiles at the Los Angeles County Museum of Art. He's a Californian who had a successful career marketing gourmet foods when they married in 1982. Kahlenberg was by then dealing textiles privately in L.A., and had become (and remains) the personal curator for former Neutrogena chairman Lloyd Cotsen, helping him build the company's collection of textiles and objects. By the time the couple moved to Santa Fe in the late 80s, Coffland too had grown passionate about art and soon joined his wife full-time in the gallery.

Located in the city's Railyard arts district, TAI offers museum-quality traditional textiles from South America, Africa and Asia, along with contemporary Japanese bamboo baskets and sculpture, such as Honda Syoryu's *Reincarnation* ❷. Lately they've added Japanese photographers to their stable.

How did bamboo baskets become a specialty of yours?
Robert Coffland: At the time I made the decision to leave [the food industry], Mr. Cotsen asked me to look for bamboo baskets for him. In the process I found a whole world of contemporary bamboo artists who had become marginalized within the Japanese craft arts world. That, combined with the [early 90s] post-bubble economy had put a lot of these artists on the edge of giving up.

We began showing bamboo art in 1997 at art fairs, and it was instantly popular.

How would you describe the photographs you carry?
RC: It is what people imagine Japan to be, that kind of Zen serenity and purity, and then the wacky, real Japan, too—Masaru Tatsuki's photos of trucks [garishly embellished rigs called Decotora], Naoki Honjo's tilt-shift camera lens prints of Tokyo urbanscapes. They all have an underlying Japanese sensibility that is rooted in how the Japanese look at the world and want to shape reality.

What has changed in the gallery business over the years?
RC: We've had a tremendous bull market in the art world, which has meant an explosion in the number of galleries and artists who've been able to make a living. We are now entering a new reality. There's going to be a tremendous shake-out in the art world, just like in the financial world—consolidations, people going out of business. Flexibility and a willingness to take risks will be key going forward for any dealer who wants to succeed in this new world we're living in.

What's the criteria for works you select for the gallery?
Mary Hunt Kahlenberg: My criteria are relatively specific. First of all, I have to really love the piece. When I go into the field to buy, I am making a commitment. If I buy something, I know that I might have it for the rest of my life. I might not be able to convince somebody else to love it as much as I do, so I have to be really happy with it. Then I look for material that speaks truly of the culture it comes from, that has an aesthetic viewpoint I know is acceptable to that culture and also acceptable to the culture I'm bringing it to. Sometimes those are the same, sometimes they're not.

If not, I need to understand it enough to make somebody else understand why it's an important piece of art.

What's the greatest challenge of your work?
MHK: It's always a challenge to push out in a field that isn't recognized. People come in who like the material, but for them to feel comfortable with it, you have to make them understand it, so that they want to pursue their natural interest. They need that reassurance.

Not recognized?
MHK: I mean in the world of art. How many people are going to tell you bamboo baskets are what they're interested in? It's always exciting when we hear people say that, but...

But there's opportunity there.
MHK: Yes, that's true, and some see that. Mr. Cotsen did. He understood niche marketing. The challenge is getting the word out that this is a wonderful medium, and people who see it will respond.—J.L.

Gimme More!
taigallery.com
For more photos and interview excerpts go to americancraftmag.org

TAI Gallery Photo / Jack Kotz.

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Product Placement

Frances Palmer Pottery

When Frances Palmer sits down at the potter's wheel, she is never quite sure what the result will be. "Even if it's a vase similar to one I've already made, when I sit down and I make it, the clay has it's own personality," says Palmer, who is based in Weston, Connecticut. "It depends on the day, the weather–many different factors. Sometimes I want to go straight up and the clay wants to go out. I try to do what the clay wants to do."

It is the unique "personalities" of Palmer's asymmetrical vases–such as the four-handled dahlia ❶ and bud vases ❷ – bowls and plates that appeal to so many of her clients. Since the beginning of her pottery career 20 years ago, prompted by a class she took at the local art guild, Palmer has had little trouble finding a strong private clientele. "People are interested in seeing new material," she explains. "And sometimes all they need is for it to be brought to their attention."

Quirky and whimsical, Palmer's pieces also possess a classic beauty that has brought her international attention, including from the board at the Philip Johnson Glass House. Palmer was part of the first group of six artists asked to design pots for the 47-acre estate, now open to the public. For this project, Palmer wanted to create something with an organic feel, and she found herself inspired by the bisque work of George Ohr, whose pots were collected by Johnson's partner, David Whitney.

Yet, not everyone has the means to commission Palmer's work, and this led to her decision five years ago to start a factory-made line, the Frances Palmer Pearl Collection. "Over the years I've made lots of dinner sets and they took an enormous amount of time and were expensive," says Palmer. "Not everybody can use this stuff. I decided that I was going to find someone who could help me make dishes that can be used every day."

"Factory-made" can have a negative connotation, but on Palmer's watch everything is about as close to handmade as a mass-produced object can get. She makes prototypes for Buffalo Pottery, a century-old factory in upstate New York, which then molds the shapes. From there everything is hand-pressed and each piece hand-glazed by one woman.

The most important thing to Palmer, whether it's her handmade pieces or the Pearl Collection, is creating beauty that is also useful. "When I think of the vases, I love the fact that they can be objects, but I also love them filled with flowers. They straddle the barrier between function and art."**—s.s.**

Gimme More!
francespalmerpottery.com

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❷

KY / Paducah
National Quilt Museum:
European Art Quilt V
May 22–Aug. 10
quiltmuseum.org
Quilts journey beyond the bed and across the pond.

❷ ME / Bar Harbor
Abbe Museum:
North by Northeast
to Aug 31
abbemuseum.org
Beadwork, basketry, such as Jeremy Frey's *Urchin Basket,* and woodcarving demonstrate the art of the Wabanaki, Akwesasne Mohawk and Tuscarora.

MA / Brockton
Fuller Craft Museum
The Sixth Sense—Contemporary Jewelry from Korea
to July 26
fullercraft.org
The spirituality and aesthetic simplicity of Korean jewelry emerges in this intimate survey.

MA / Pittsfield
Ferrin Gallery
Brooke Noble
to Apr. 18
ferringallery.com
Imagery depicting the ongoing struggle to balance personal freedom with responsibilities adorns Noble's functional pottery.

NE / Lincoln
Lux Center for the Arts:
National Juried Cup Exhibition
Apr. 3–25
luxcenter.org
Ceramists push the boundaries of what cups look like, delighting coffee and art lovers alike.

Frey Photo/Julia Clark.

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Coos Art Museum
Coos Bay, Oregon

1

Preview

Out of the Loop

Brookfield Craft Center
Innovations in Hooking
Brookfield, Connecticut
March 22 – May 3, 2009
brookfieldcraftcenter.org

Hooked rugs, thought to be an indigenous American art form, likely originating in New England in the 18th-century, utilized worn clothing and other fabric scraps to warm the floors of drafty rural dwellings. The technique involved cutting the fabric into strips and hooking them with a simple bent metal tool into a backing such as burlap, to create a series of loops. Today, many artists are showing interest in this traditional form—always appealing for its texture—and using it for expressive purposes. Liz Alpert Fay, an artist currently immersed in this medium and an instructor at the Brookfield Craft Center, has organized this show of 13 artists, citing as the criterion for selection, innovation in design, execution or concept.

A number of the artists take the two-dimensional pictorial format of what is often seen as a folk medium in sophisticated directions. In *Contrasts,* Alice Rudell's choice of black-and-white and her combining of the "texture and fluidity of paint with the tactile, repetitiveness of hooking" create an urban aura. In her hangings, Lara Magruder adds silk to the wool and felting, and stitchery to hooking for rich surface texture and pattern. Recycling comes into play in, among others, Constance Old's *Sampler: White with Buttons,* which incorporates

2

Photos/Brad Stanton.

paper, plastic ribbon, bottle caps and other household items into an abstract composition, and Fay's *Just for Fun,* in which she uses balloons, alongside other materials for fringe-like effects. In *Summer Dream Tea,* Missy Stevens embellishes a delicate hanging of a hooked pitcher with antique beads.

The sculptural works in the show are an even greater challenge to the hooking tradition in not being rugs at all. Inspired by topiary, *Everblue* by Mary Jane Andreozzi is a shaped, spiraling tree rendered surreally in brilliant blues rather than green. Nature stylized is also the subject of Fay's *Tree Skirt; Moss and Lichen Series #1* ❶, a cartoonish rendering of a tree stump set on a "skirt" of variegated moss. The vessel is represented by Beth Kempf's resplendent *Flowers Galore* and Molly Colegrove's colorful *Jester Bowl,* out of handspun yarns and ribbons. Both Marilyn Bottjer's *Four Seasons on the North Fork,* hooked scenic foldout postcards and their hooked box, and *Leave* and *Stay,* by Linda Rae Coughlin (who also created *Pinned, Pearled and Out of the Box* ❷), two pieces with feminist messages staged in a recycled suitcase, flirt with cuteness—a danger in hooked work—but avoid it through wit and masterly execution.

"Rug hooking can be compared to where the art quilt movement was about 20 years ago," says Fay. Whether hooked rugs have the potential for mass appeal enjoyed for several decades now by the quilt remains to be seen. But such works as these, clearly not meant for the floor, may well inspire others to find an expressive vehicle in a once-humble art. —B.S.

NJ / Glassboro
Rowan University Art Gallery:
Decorative Resurgence
Apr. 20–May 28
rowan.edu/colleges/fpa/artgallery
Metalwork and jewelry references historical ornamentation and decoration, architecture and textile patterns.

NY / New York
Park Avenue Armory:
Sculpture Objects & Functional Art Exposition
Apr. 16–19
sofaexpo.com
Artists, collectors and the curious mingle at SOFA New York, a pulsating marketplace for some of the world's foremost galleries dealing in works bridging the decorative and fine arts.

❸ NY / New York
Rubin Museum of Art:
Color & Light: Embroidery from India and Pakistan
to May 11
rmanyc.org
Drawn from the collections of the Textile Museum of Canada, 60 textiles from the 18th century to the present, including *Indian Woman's Headdress,* offer a fascinating glimpse into the ethnic, religious and geographic diversity of South Asia.

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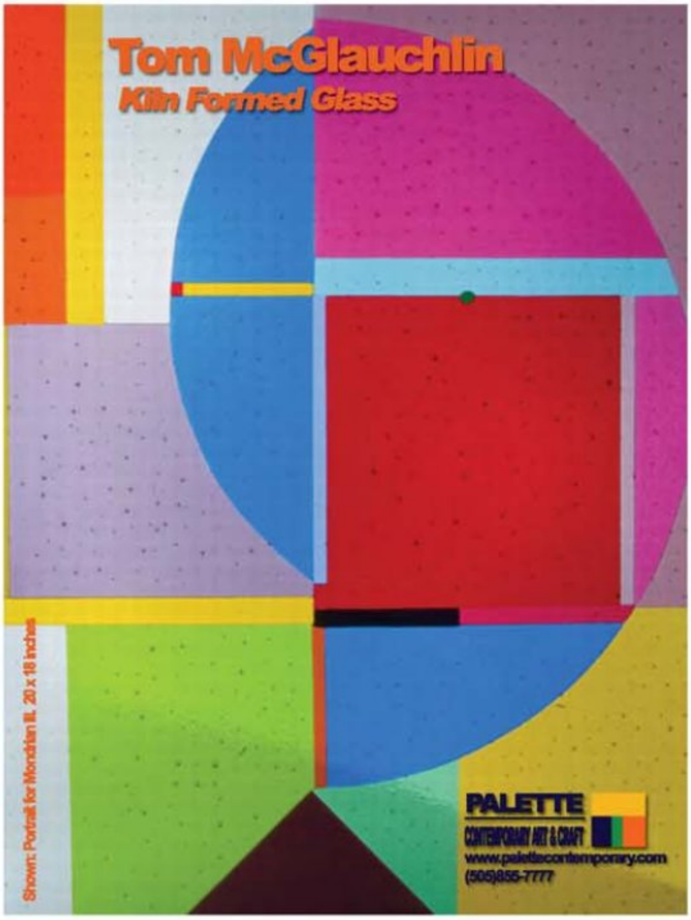

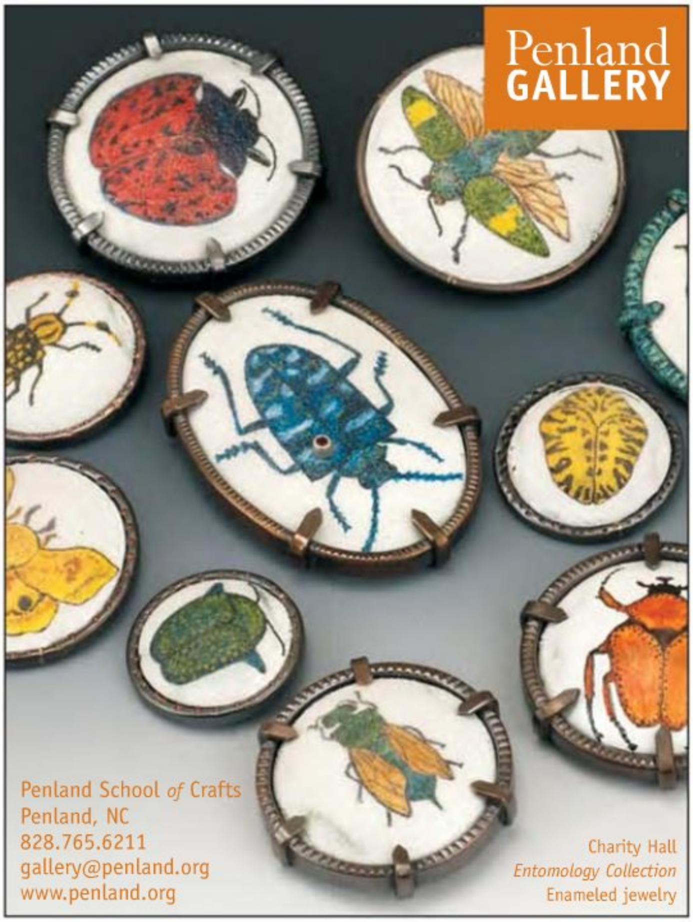

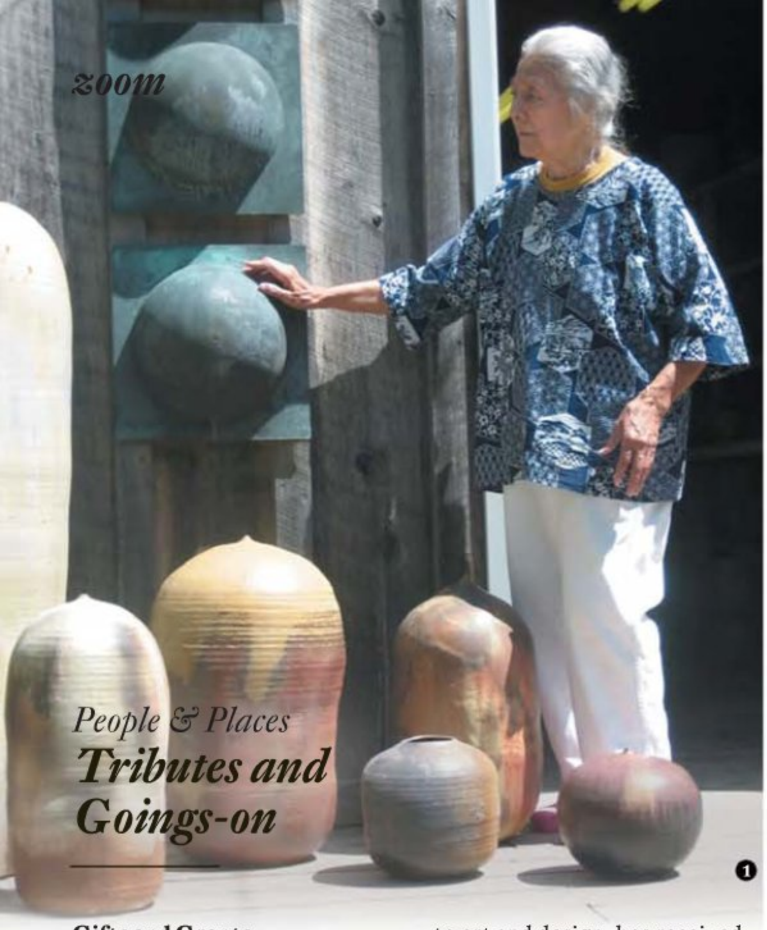

People & Places
Tributes and Goings-on

Gifts and Grants
Toshiko Takaezu ❶ has given the **Museum of Contemporary Craft** in Portland, Oregon, 17 of her ceramic vessels, on view there through July 12… Arizona State University's **Ceramics Research Center** has received a $180,000 grant from the Windgate Charitable Foundation for a **Karen Karnes** retrospective in 2010… The **Wolfsonian-Florida International University** in Miami Beach, a museum, library and research center dedicated to art and design, has received a $500,000 grant from the Andrew W. Mellon Foundation. wolfsonian.fiu.edu.

In Public
For a new public art project at the Sava Pool in San Francisco, **Catherine Wagner** photographed the swirling waves made by a swimmer and reproduced the images on porcelain enamel panels, now installed on a wall overlooking the pool. Their deep blue color echoes that of custom-made **Heath** ceramic tiles on adjacent walls… To mark its 130th anniversary, Duquesne University in Pittsburgh commissioned for its campus an outdoor sculpture by **Kathleen Mulcahy** and **Ron Desmett,** founders of the **Pittsburgh Glass Center.** Called *The Spirit of Duquesne* ❷, the seven-foot-tall work is made of glass and steel, a nod to the region's industrial heritage.

Capital Honors
Collectors converge on Washington, DC, April 22-26 for **CraftWeek DC,** presented by the James Renwick Alliance and the Smithsonian Women's Committee. Highlights include the **Smithsonian Craft Show** and the alliance's annual Spring Craft Weekend, featuring a symposium with Master of the Medium honorees **David Ellsworth, Warren MacKenzie, Norma Minkowitz, Richard Marquis** and **June Schwarcz. Lloyd Herman,** founding director of the Renwick Gallery, will also be honored.

On the Move
A fixture on the Atlanta art scene since 1984, the Vespermann Glass Gallery has a new name—**Vespermann-Cooper Galleries**—and a new home, at 764 Miami Circle, where founder **Seranda Vespermann** and her business partner, **Jeannie Cooper,** offer paintings along with glass art. vespermann.com.

In Remembrance
Kurt Matzdorf, founder of the highly regarded metals program at the State University of New York, New Paltz, and a master metalsmith renowned for his ceremonial objects—maces, medallions, Judaica—died December 20 at the age of 86. Born in Germany, Matzdorf began teaching at SUNY New Paltz in 1957, retiring as professor emeritus in 1985. "Kurt Matzdorf was a man of unwavering certainty and determination," Jamie Bennett and Myra Mimlitsch-Gray, currently metals professors there, wrote in a statement. "His vision and passion for the world of jewelry and silversmithing set a standard for this program and the profession. He championed an understanding of the practice through a thorough grounding in the history of jewelry and metal, with an eye to the future." Matzdorf was the recipient ›

❹ NC / Charlotte
Mint Museum of Art:
Bob Trotman: Business as Usual
May 23–Nov. 15
mintmuseum.org
Trotman's figurative sculptures juxtapose wood's warmth with a sense of estrangement.

PA / Philadelphia
Clay Studio:
Julia Galloway: The Audubon Cups
May 1-31.
theclaystudio.org
Galloway's utilitarian cups with drawings of birds pay homage to John James Audubon.

Wood Turning Center:
The Art of Opening: Corkscrews & Bottle Stoppers
May 1-July 18.
woodturningcenter.org
In a mix of media and styles, from classic to zany, these kitchen utensils demonstrate that man cannot live by bread alone.

Republic of Korea / Icheon
Icheon World Ceramic Center:
World Ceramic Biennale 2009 Korea (CEBIKO) International Competition
Apr. 25-June 21.
wocef.com
Korea, with its distinguished ceramic history, is a natural host for this biennale.

Takaezu Photo/Dan Kvitka, Mulcahy/Desmett Photo/Jim Judkis, Trotman Photo/Kevin Remington.

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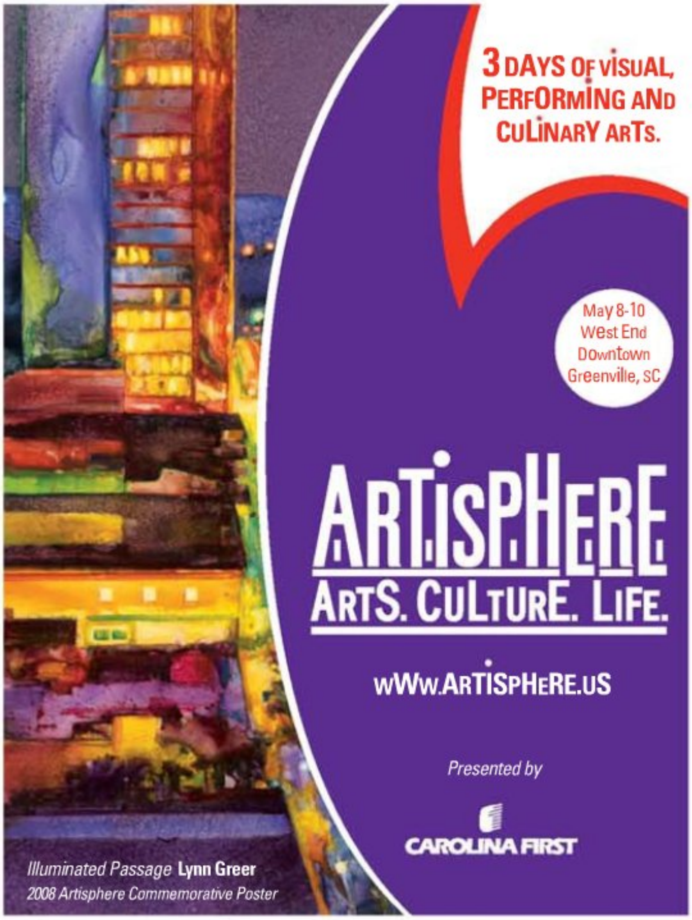

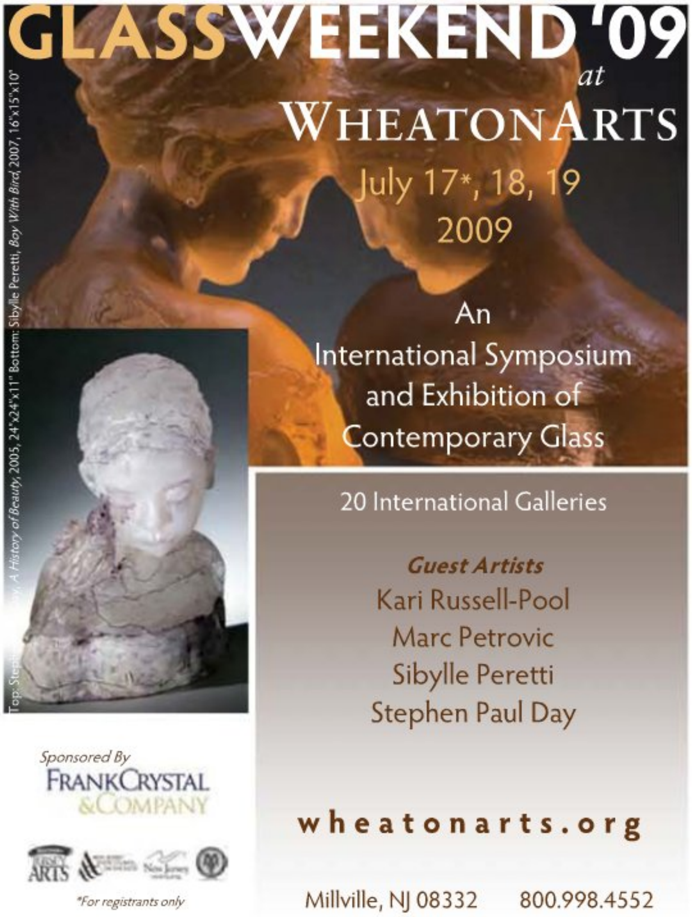

❸

of many honors, including induction into the American Craft Council College of Fellows (1992) and the Society of North American Goldsmiths Lifetime Achievement Award (2006) … **Mildred Constantine,** an authority on art and design who brought new stature to contemporary textiles, graphic art and other underrecognized forms, died December 10 at her home in Nyack, New York. She was 95. As a curator in the architecture and design department at the Museum of Modern Art from 1943 to 1970, she was responsible for many groundbreaking shows, including "The Object Transformed" (1966), "Word and Image" (1968) and "Wall Hangings" (1969). Constantine later coauthored, with Jack Lenor Larsen, two classic books on the new textile art movement, *Beyond Craft: The Art Fabric* (1973), and *The Art Fabric: Mainstream* (1981). She and Larsen also organized the exhibitions "Frontiers in Fiber Art: The Americans" (1988) and "Small Works in Fiber" (2002). "What distinguishes any art from a craft is why, not how, it is done," Constantine remarked in 1992, on the occasion of her designation as an Honorary American Craft Council Fellow. "It is the privilege of art to join the rational and the magical."

Inspired

Because he was recovering from disc surgery, the embroiderer **Stephen Beal** (stephenbeal.com) couldn't travel from his home in Colorado to Honolulu in December for the 11th biennial symposium of the **Textile Society of America,** where he was honored with the 2008 **Lillian Elliott** Award. He sent a message instead, in which he spoke of his love for color ("the prime motivator in my work" as in *The Periodic Table of the Artist's Colors* ❸), and how the written word—Gertrude Stein, Flaubert, his own poetry—inspires his needlework. Created in memory of fiber artists **Elliott** and **Joanne Segal Brandford,** the prize is given every two years to an emerging or mid-career artist who is "taking risks and exploring new visual ideas." textilesociety.org.

Beal Photo/Joe Coca.

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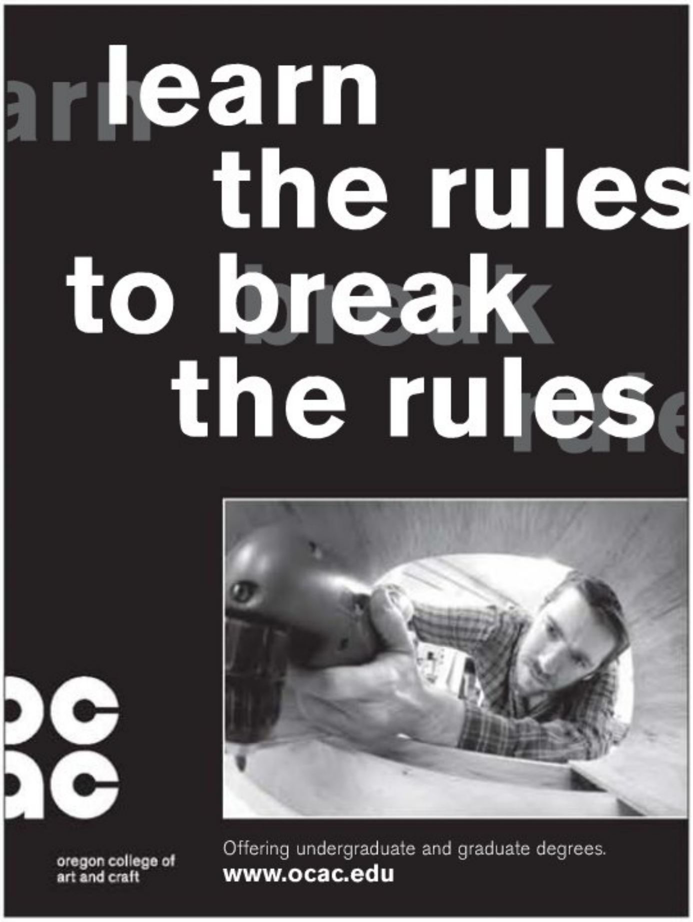


Apr/May 09
Council News

American Craft Council presents 2009 Conference Creating a New Craft Culture
Hear dynamic voices from the field and beyond and engage in provocative discussion October 15-17 at the Radisson Plaza Hotel, Minneapolis. Presenters include Richard Sennett, professor at New York University and the London School of Economics and author of *The Craftsman,* Rob Walker, columnist for the *New York Times Magazine* and author of *Buying In: The Secret Dialogue Between What We Buy and Who We Are,* Garth Clark, curator, scholar, historian and gallerist, Sandra Alfoldy, associate professor of craft history at Nova Scotia College of Art and Design, and Helena Hernmarck, textile artist. Learn more at craftcouncil.org or email education@craftcouncil.org.

Awards at Sarasota
The Council presented its Awards of Excellence at the American Craft Show in Sarasota, Florida, December 5-7, to several talented artists. Guest juror R. Andrew Maass, museum consultant, chose jeweler Pat Pruitt, who made *Tahitian Bondage* ❶, of Paguate, New Mexico; glass artist Susan Gott, creator of *Family Grouping* ❷, of Tampa, Florida; and Marcia and Frank Phillips of Goshen, Massachusetts, for their wearable art. The top award for booth design went to Robert Farrell of Venice, Florida, for his display of jewelry and metal. View work by all winners at americancraftmag.org.

Contemporary Craft

Hibberd McGrath Gallery

101 N. Main Street, PO Box 7638, Breckenridge, Colorado 80424
(970) 453-6391 • www.hibberdmcgrath.com

L'Attitude Gallery

218 Newbury Street, Boston, Massachusetts 02116
(617) 927-4400 • www.lattitudegallery.com

Obsidian Gallery

4320 N. Campbell Avenue, #130, Tucson, Arizona 85718
(520) 577-3598 • www.obsidian-gallery.com

Vermont Artisan Designs & Gallery 2

106 Main Street, Brattleboro, Vermont 05301
(802) 257-7044 • www.BuyVermontArt.com

Vessels Gallery

8 Union Park Street, Boston, Massachusetts 02118
(617) 424-6700 • www.vesselsgallery.com

Weyrich Gallery/The Rare Vision Art Galerie

2935-D Louisiana N.E., Albuquerque, New Mexico 87110
(505) 883-7410 • www.weyrichgallery.com

White Bird Gallery

Box 502 N. Hemlock Street, Cannon Beach, Oregon 97110
(503) 436-2681 • www.whitebirdgallery.com

photos, top to bottom:
Gary Hootman at Weyrich Gallery
Irina Okula at Vessels Gallery
Ian Mogavero at L'Attitude Gallery

"I wanted to show that waste can be turned into a commodity on a local scale."—Virginia Gardiner commenting on her waste-based waterless toilet.

In Praise of Poop

STORY BY
Iain Aitch

If you are already shaking Virginia Gardiner's hand when you ask that dreaded dinner party question, "And what do you do?' you'd be forgiven for excusing yourself to visit the bathroom, or surreptitiously wiping your hand on the back of your trousers as she looks away. This is because the London-based Gardiner's answer to that inquiry is likely to involve a lengthy explanation that includes just about every different term you can think of for excrement.

A similar reaction awaits Gardiner's work from those who are not familiar with her practice. Her palm-sized dodecahedron Poo Gems may have the consistency of a seed-based chewy snack from Whole Foods, but they are certainly not meant to be eaten. "I had a technician at my college sizing one up in his hand and asking, 'What is this?'" Gardiner says. "He just put it down very gently when I said it was shit."

In her defense, Gardiner can claim that she works with the highest quality feces: her excreta of choice is horse manure from the Queen's Household Cavalry in Knightsbridge. So her customers can be assured that it has come from the finest military thoroughbreds—a fortuitous side effect of Gardiner's knowing that she wanted to work with manure but having no idea where to get it in large quantities.

"I was racking my brain thinking, 'Where am I going to get this material in London?'" she says. "I thought I'd have to go into the countryside to get it. I called Kew Gardens. I knew they would use manure, and they said try the [cavalry] horses in Hyde Park. I see them all the time, as well as the police horses when they have football matches. I realized there were probably tons of it. I rang up this guy, and he brought me a bucketful of it."

Mixed with a sunflower seed eco-resin, the manure forms a tough yet malleable mass. This works well with soft molds, such as that for the deer heads that Gardiner has made in collaboration with Australian-born artist Sharon Green, producing a surprisingly smooth finish.

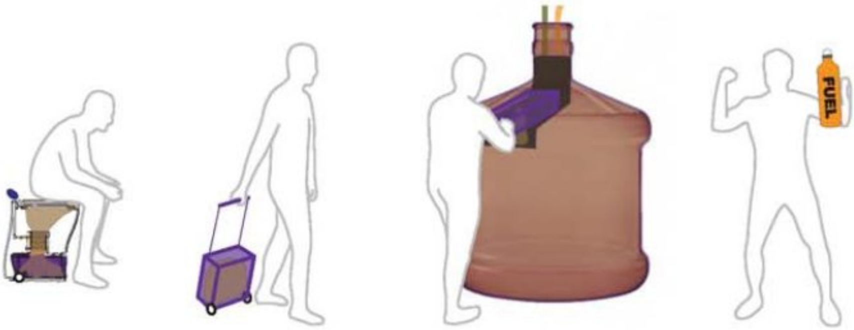
Gardiner's desire to work with fecal matter came from a larger project that was her main focus while studying industrial design engineering at the Royal College of Art. Brooklyn-born Gardiner had been working as a journalist in San Francisco, but her passion is design. Her research around sanitation led her to school in England and the design of a waterless toilet, the Gardiner CH4, which is about to undergo commercial testing in Nigeria.

The sale of Poo Gems and Deer Heads has contributed to the ongoing refinement of Gardiner's lavatory design. They have also been useful in exploring the ideas that inspired her toilet, which enables users to trade the excrement collected for methane gas, which can then be used as cooking fuel. The refuse becomes a valuable resource. It also makes for a cleaner supply of water, which might otherwise be contaminated by waste.

"Turning shit into a commodity is very much a part of my toilet idea. People will pay for it, and I wanted to show that waste can be turned into a commodity on a local scale." The idea of waste as commodity met the idea of waste as raw material in Gardiner's final project at the Royal College of Art, where she molded a version of her prototype toilet from the resin and manure mix. A toilet made from excrement is the ultimate recycling statement, though using manure on such a large scale has its problems, aside from the smell.

"It's actually really difficult to mix with resin. When you combine anything with H_2O molecules in it, even if it looks dry, it just

Photos/Sharon Green.



Opposite left: Poo Gem, a dodecahedron object that can be a paperweight or a toy, is made with fully sanitized and resin-molded horse dung.

Opposite right: The Deer Head candleholder, another example of Gardiner's work with horse dung, is fitted with brass.

Left: A diagram showing how human waste collected in the waterless toilet can be transferred to a biogester where it is transformed into methane gas.

Below: Prototype of GCH4, the waterless toilet made of horse dung designed to create an urban infrastructure in which people trade waste for biofuel.

makes a huge foam. It takes about two-and-a-half weeks to harden. When I made the toilet for my show, I had to de-mold it after two days. It did not release well. I had to make a lot of repairs."

For the time being, Gardiner's waste-based objects serve as fund-raising efforts as she works on getting her waterless toilet into the developing world and the marketplace. But she is still interested in the possibilities of utilizing waste in future work. "I could have used human waste, but I had to draw a line somewhere," she says.

Those repelled by the idea of excrement as art may not be impressed that Gardiner is joining a fine-arts tradition stretching from Pierre Manzoni's canned excrement to Chris Ofili's elephant dung paintings that so offended Rudy Giuliani. But if putting her in such company raises awareness of her sanitation work, all the better. ✚

Gimme More!
excrextra.com
gardinerch4.com
For complete mold recipe visit americancraftmag.org.

How to Mold Poop

1. Make your mold. Suspend your object in a container, and mix silicon parts A+B. Put the mixture in a vacuum chamber. Pour into the container. Let it cure.
2. Cut the object out.
3. Get your poo.
4. Dry your poo. Spread it out on a tray and bake it for 4 hours at 300 degrees farenheit. It smells just like what it is–baking horseshit.
5. Powder your poo – this takes a while and is a total pain.
6. Prepare your workspace .You need your mold, duct tape, rubber gloves, a scale, a vacuum chamber, two buckets and Bioresin.
7. The resin hardens partially in 48 hours, fully in about 2 weeks. Mix the poo with the resin, then add the hardener. Mix until your arms hurt and you can't carry on any more.
8. The result is like a thick fruitcake mix. Pack it hard into the mold, all the way in. Tape the mold cracks and tape a piece of plywood over the opening.
9. Wait 48 hours.
10. De-mold!

We Work in a Fragile Material

STORY BY
David Sokol

"Now what?" is the perennial refrain of any recent university graduate. But for the budding glassmaker or ceramist who must look forward to the unenviable tasks of finding studio space and signing distributors, among myriad postcollegiate undertakings, this question is especially nagging. "When school's over," explains Linus Ersson, a Stockholm-based thirtysomething whose whimsical pieces include flowerpots balancing crowns of porcelain meringue, "you're just a lonely artist struggling on his own."

Advice and social contact would explain why more than 30 young Swedes joined Ersson at a series of get-togethers orchestrated by Sara Isaksson From and Åsa Jungnelius in 2002. From and Jungnelius, both recent graduates of Konstfack University College of Arts, Crafts and Design in Stockholm, wanted to recreate the fraternity of the school's glass and ceramics department.

Jungnelius, whose oeuvre subverts motifs of femininity with sexually suggestive and fur-clad sculptures, warped stilettos and other glass pieces, notes that she and From also suffered the spiritual isolation of having no single discipline to call their own. "Craftspeople were working in another, more material-based tradition," she recalls. "We made objects that commented on the functional world, but we didn't make functional objects. It was more related to contemporary art or fashion or music." For these inaugural meetings the pair invited classmates who, they assumed, felt the same. Over the course of the year, the motley group naturally diminished in size, so other colleagues were recruited, and in 2003 From held a dinner at her edge-of-Stockholm apartment to officially launch what has become the design collective We Work in a Fragile Material.

The nine members of WWIAFM clicked immediately. All graduates of Konstfack, they were the misfits of their fields. Frida Fjellman, for example, creates alternate universes in which hyperrealistic glass and ceramic animals romp among miniature volcanoes that look ripped from a science fair. Jakob Robertsson applies a rougher-hewn approach to reality, rendering industrial objects and furniture imperfectly in clay. Ceramist Pontus Lindvall's surreal artworks, meanwhile, may be better deciphered through intensive psychoanalysis.

Initially they organized group exhibitions, with each member's oddball perspective on bare display. Then, in 2004, the arts center of Tensta, a suburban outpost of Stockholm largely populated by non-Swedish-speaking immigrants, and the artist collective Oda Projesi invited WWIAFM

We showed in a very gentle way how we all work or think alone, and then we come together and dance.—Frida Fjellman, WWIAFM

Below and opposite bottom left: Members of the Swedish Design Collective We Work in a Fragile Material created *Månsamåla 201*, a large-scale marbleized canvas, shown at the Crystal Palace in Stockholm in 2008.

to participate in the 10-day workshop "You can do it!" The newly minted group prepared tons of Play-Doh for area residents to sculpt. The results, scores of primitive clay people and animals, seemed to demonstrate the universality of handcraft and the potential of figuration to bridge language barriers.

"You can do it!" set a precedent for future collaborative work. "We don't have a political agenda–we do what we think is interesting or fun right now," Jungnelius says. Even so, one can read some deeper meaning into WWIAFM installations. So much so that the group's mission statement promises projects that expand aesthetic norms and protest social conventions.

To Jungnelius, *Happy Campers*, an installation conceived for New York's International Contemporary Furniture Fair in 2006, exemplifies WWIAFM's aesthetic ambitions. The partners gave birth to a giant troll, comprising Styrofoam-filled burlap sprouting disheveled red hair, nail polish-painted digits and loosely knit undergarments, hunched over in a corner of Skylight Studios as if she had just consumed a supermarket aisle of portable kegs. "We were invited to show Swedish style, and every Swedish person has a troll in his or her house but doesn't talk about it. Our troll is more Swedish, more democratic, than some beautiful piece of wood furniture," Jungnelius says.

Asked to identify a favorite project that defies social conventions, Fjellman points to a 2005 performance given at the Gothenburg art gallery Röda Sten. There, WWIAFM screened its own, fully clothed version of Kylie Minogue's music video *Slow*. Shots of the members practicing their moves next to neglected molds and seeping gathers left untended are interspersed among the group choreography. "We showed in a very gentle way how we all work or think alone, and then we come together and dance," Fjellman says.

Dancing hardly accounts for all the activities. WWIAFM has converged on a paintball field, summer cabins and, recently, the kitchen that Jungnelius shares with her boyfriend, fellow member Ludvig Löfgren, in Kosta, Sweden, where the Kosta Boda glassworks now employs the couple. That effort, *Månsamåla 201*, produced a marbleized canvas hung at the Stockholm venue Crystal Palace in January 2008. The act of collaborative making is just as important as its result, underscoring the importance of community to these artist-designer-whatevers–and to craft. ✚

Gimme More!
weworkinafragilematerial.com

Above:
Åsa Jungnelius's size 36 *Stiletto Heel Shoes*, 2005, of kiln-cast glass, and her rabbit fur covered *Amphora*, 2005, subvert motifs of femininity.

Left:
Jakob Robertsson's work *Let Him Live*, 2005, appears to be an industrial object imperfectly rendered in clay.

Jurs constructs a memoir of sorts, where gleanings from autobiography, personal collections of bric-a-brac and preexisting output provide inspirational fodder.

Nancy Jurs: Déjà Vu

STORY BY
Thomas Piché Jr.

Everson Museum of Art
50/50: Nancy Jurs
Syracuse, New York
February 7 – May 3, 2009
everson.org

Nancy Jurs gained recognition during the 1990s for her chunky ceramics that riffed on functional domestic ware. At the same time, she created a number of ambitious, large-scale ceramic sculptures that elaborated on the shapes and surfaces of her intimate efforts, but encompassed a more complex conceptual purpose. Her fired clay had the appearance of expressive cubic forms that might have been roughed out from blocks of stone. Surfaces bore the metallic, iridescent lusters associated with long-buried objects. The overall character had a rough-hewn strength, organic in feel, even geologic–something shaped by nature over time.

"50/50: Nancy Jurs" features several exemplars from this period as well as a varied array of newer sculptural installations. These range from monumental stoneware constructions to fragile lint-based tapestries; from arrangements of unaltered found objects and assisted readymades to recontextualized samplings from the past 50 years of the artist's work. "50/50" is an ambitious but uneven show: Jurs has a tendency toward overdetermination–a literalness that leans toward platitudes when suggestion could have produced poetry. Her most successful works have an open-ended quality, where just the right amount of allusion encourages the viewer to consider meaning while appreciating the visual and aesthetic physicality of the sculptural arrangements.

"50/50" functions as a retrospective even though most of the works have achieved final form during the last five years, and three of the ten displays debut here. The retrospective nature of the exhibition is defined by the inclusion of reworked objects drawn from across the artist's oeuvre and by the diaristic impetus that lies behind many of the assemblages. Through a process that she refers to as *détournement,* Jurs recycles older work in some of her new installations, altering the tenor of her original intent through various formal and conceptual sleights of hand, including mass groupings, over-painting, and lengthy labeling. Jurs constructs a memoir of sorts, where gleanings from autobiography, personal collections of bric-a-brac, and preexisting output provide inspirational fodder. At its best, this methodology results in engaging ruminations on *temps perdu* or the weighty seriousness associated with displays of classical statuary. Weaker outcomes resemble a homey, cottage aesthetic commonly found in tasteful shelter magazines. Where this process yields the least rewards, the installations require didactic expositions that limit even as they illuminate.

A particularly recondite example of Jurs's process of reclamation is represented by *Déjà Vu: Fifty Pieces, Fifty Years (Separate and Equal).* It is a very large installation that features one piece from every year of her art practice. Each object has had its original surface covered in whitewash and is arranged among and on similarly painted found objects–an antique mantle, four architectural columns and a woodsy table and chairs. It is tempting to recall the example of Louise Nevelson and *Dawn's Wedding Chapel,* but the reductive nature of Nevelson's monochrome seems to work against Jurs's retrospective goal. By muffling the characteristics that could construe

Photo/Dave Revette.

a chronology, she leaves us with an anachronistic jumble, a seemingly bewitched thrift shop where anything that might be of interest has been ruined by a thick coat of paint.

Fortunately, not every *détournement* leads to the bazaar. A room-size installation of disparate works from the past two decades entitled *World Peace: Finding Common Ground (We're All in This Together, Do Unto Others, Your Move!),* takes on a unified grandeur because of the integrated employment of objects, pedestals, repainting, and concept. In *World Peace,* preexisting sculptures, based largely on the human torso, have been turned into monumental chess pieces and then staged on a circular checkerboard. Here, a new cloak of paint furthers conceptual meaning: The work's achromatic scale, black to white, encompasses both opposition and a coming together in the gray shades of compromise.

Although most of the exhibition is mounted in two of the main, white-box galleries, various works are sited throughout the Everson's three levels. Several of the most assured sculptures are placed so that they interact with the museum's architecture, a monolithic structure designed by I. M. Pei that features bush-hammered, poured-concrete walls and granite-aggregate flooring. Works like *Triad, Legacy* and *Safety in Numbers* are enhanced through dialogue with the building's geometry, palette and texture.

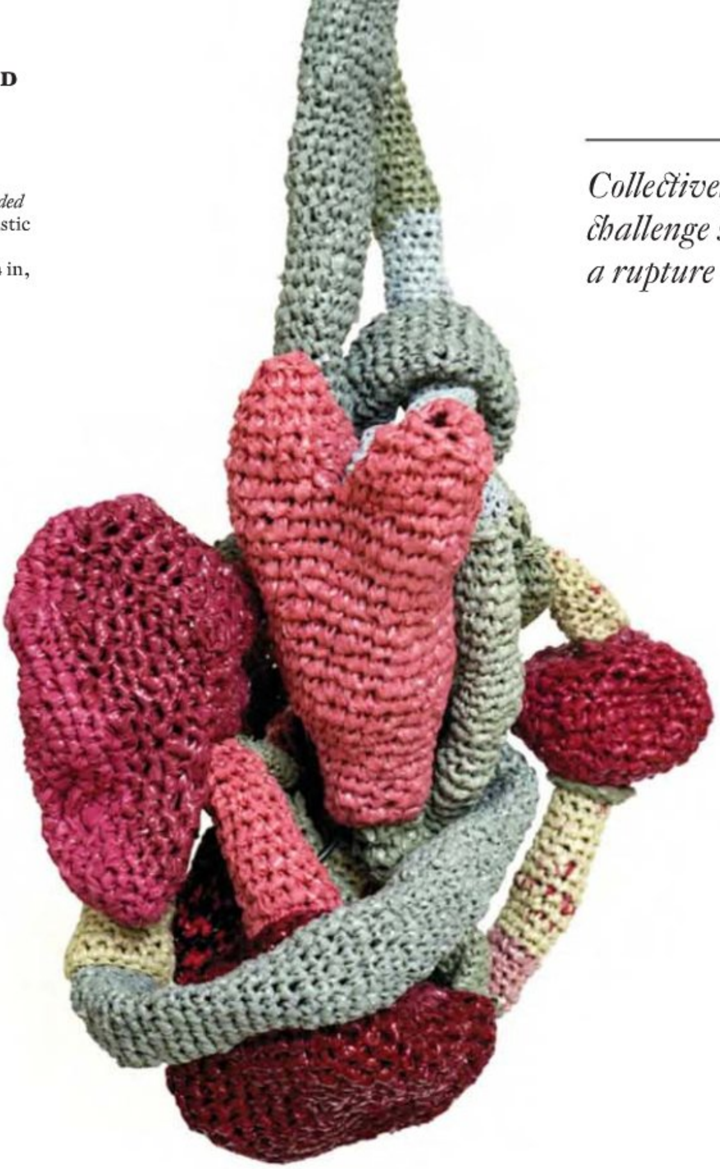
A complicating component of this exhibition is the way it highlights the mechanics of gallery display. How the works are presented, the manner of their accumulation, their *mise en scène,* assumes an importance that equals, or even eclipses, our encounters with any single object. Does this point to a lack of confidence on the part of the artist (One is never enough)? Or is it the result of an exuberant maximalism (If one is good, three must be better)? This might be the spot to cite the familiar Miesian caution, "Less is more," but his dictum has been successfully countered by other artists on many occasions. At her best, Jurs does balance formal and conceptual interests, permitting her objects to speak without an overreliance on gimmickry; those installations sing. Her voice falters when indulgent or uncertain collections of ideas and practices overwhelm any attempt for appreciation. ✚

Opposite: Jurs with *Artist Statement: My Life Has Gotten So Busy That It Now Takes Up All of My Time,* 2008, lint, mesh {h. 18 ft, w. 23 ft, d. 6 in}.

Top: *Déjà Vu: Fifty Pieces, Fifty Years (Separate and Equal),* 2007, detail, pottery, sculpture, artifacts, mixed-media {h. 10 ft, w. 40 ft, d. 15 ft}.

Bottom: *World Peace: Finding Common Ground (We're All in This Together, Do Unto Others, Your Move!),* 2008, stoneware, paint {h. 8 ft, dia. 23 ft}.

World Peace Photo/Dave Revette.



Below:
Ulla West, *Divided Heart,* 2004, plastic bags, crochet {h. 9¾ in, w. 7¾ in, d. 7¾ in}.

Collectively, the works, by 10 artists, not only challenge stylistic assumptions, but also suggest a rupture with modernist principles.

Against the Grain

STORY BY
Erik Scollon

Yerba Buena Center for the Arts
Irreverent: Contemporary Nordic Craft Art
January 23–April 12, 2009
San Francisco, California
ybca.org

For many, the idea of Scandinavian craft evokes simple but elegant lines, an emphasis on functionality and a modernist aesthetic that generates objects for an everyperson ideal. "Irreverent: Contemporary Nordic Craft Art," at the Yerba Buena Center for the Arts, asks us to reconsider those presuppositions. Collectively, the works, by 10 artists, not only challenge stylistic assumptions, but also suggest a rupture with modernist principles. Democratic design, like modernist aesthetics, can be alternately liberating and oppressive, promising equality for all, but sacrificing the quirks and pleasures of individual personality. This show makes a case for those idiosyncrasies.

The work of Eva Hild (Sweden) bears the trace of the sleek lines and sensuous curves usually associated with Scandinavian modernism, but taken to the nth degree. Her white stoneware constructions are a symphony of interwoven lines, spaces and shapes. As each form begins to curl in and enclose, a suggestion of interior spaces, it quickly opens back up to another exterior. Her work is a rigorous investigation of interior and exterior, positive and negative, containment and release, form and line. But it blurs those perceived binaries, proposing that not everything need be resolved into an either/or.

For Frida Fjellman (Sweden), the debased associations with kitsch are a strength. A large ceramic fox lies in the corner in weary repose, and glass owls adorn a chandelier that is by turns ornate and tacky. It's as if fussy figurines have been enlarged with the result that all the sentimental attachments one might ascribe to them expand to reveal a greater emotional complexity.

Anni Rapinoja (Finland) and Ulla West (Sweden) both turn found material into quasi-functional forms. Rapinoja collects purple reeds and white pussy willows, but skips any processing step and uses them straight from nature to create a coat, hat, shoes and purse. The forms are alternately stylish and fragile, inviting us to wear them, but threatening disintegration should we do so. By contrast, West collects postconsumer waste such as discarded plastic shopping bags and crochets them into ropey tangled networks with lit tips. They look like organs–a heart, a stomach, intestines. Examining Rapinoja's work next to West's, the viewer is invited to reconsider the strategies through which we interact with our natural and our manmade surroundings.

A cross-culural form is achieved by Trine Mauritz Eriksen (Norway), who subjects Norwegian wool to the Japanese shibori dyeing technique and then mounts thin woolen strips vertically on a metal frame, some hung flat, some twisted. The result is like an activated Bridget Riley painting. But instead of flat paint, Eriksen's form rises up and twists away from the picture plane so that as the viewer shifts position, so does the image. It unfixes any proposed singular viewpoint of a "painting" and reveals that multiplicity

sometimes trumps singularity. Breaking with the principle that form follows function, Anders Ruhwald (Denmark) in *Ribbon Room* presents a series of six furniture-sized ceramic sculptures, glazed in muted candy colors. The forms can be read as variations on stools or tables, but with a cancer introduced into the form-giving process. Rather than displaying these as discrete works atop pedestals, a device that distances the viewer from the object, Ruhwald has carpeted the floor and created "walls" out of alternating pale blue and white ribbon. Stepping into the "room" is like stepping onto a pedestal; the viewer is now implicated into the same space as the objects.

Louise Nippierd (Norway) works with aluminum and animal fur to fashion seductive pieces that hover between extravagant necklace and restrictive collar. Visually alluring but unwieldy, they remind us of the discomfort of looking good. Nippierd denies the wearer the expected pleasure of fur by turning it away from contact with the skin; the owner of the work thus suffers along with the animals.

In organizing "Irreverent," curator Kate Eilertsen provides us with the opportunity to reconsider our increasingly destabilized ideas about art, craft and design. By collecting an array of objects that are in some way rooted to craft through techniques and materials, she helps us see beyond the everyday functional nature of the work into that interesting border between functional and sculptural objects. Thus are we encouraged to consider the ways that the things we surround ourselves with contribute as much to the way we think and organize our world as the visual culture that bombards us daily. ✚

Above left to right: **Eva Hild,** *Billow 2,* 2007, ceramic {h. 23½ in, w. 27½ in, d. 27½ in}; **Louise Nippierd,** *Creature Chaos* {h. 13 in, w. 19 in, d. 19 in} and *Wild at Heart* {h. 19 in, w. 24 in, d. 24 in}, both 2003, metal, fur.

Right: **Anni Rapinoja,** *Coat of Mother Earth,* 2008, common reed, pussy willow, {h. 50¾ in, w. 39 in, d. 17½ in}.

Nippierd Photos/Alf Borjesson.

Gabriel Craig

"As a self-appointed studio jewelry ambassador to the public-at-large, I want to do for jewelry what Bill Cosby did for Jell-O—make it fun and appealing."

STORY BY
Gabriel Craig

STILL LIFE PHOTOGRAPHY BY
Tatsuro Nishimura

Photo/Amy Weiks.

Above: Craig at a performance of The Collegiate Jeweler at Virginia Commonwealth University.

Opposite: Views of a polymer clay ring made by Toshiyuki Tanaka, a Pro Bono Jeweler performance participant.

Right: A polymer clay and silver ring made by Craig during his Pro Bono Jeweler performance series.

"This is where I am today, finding diverse subcultures and venues that will let me institute my guerrilla jewelry indoctrination." —Gabriel Craig

In 2007, on a cold October afternoon in Richmond, Virginia, I gathered my tools, wheeled my bench outside and began The Collegiate Jeweler, a series of performances. "Making jewelry by hand is like magic," I said to a gathered crowd. "In an age when people are disconnected from the means of production, they have no idea how things are actually made. So when they see something they don't understand, something that seems impossible for them to do, it's magical." For many standing around that day, jewelry suddenly became a lot more interesting.

Over the next month I took to the streets, making my work and using my bench as a soapbox to preach the jewelry gospel. My objective was simply to share handmade jewelry with those who may not ordinarily encounter it. I wanted the format of the performances to reflect my educational and altruistic goals and so I gave away silver rings that I made on the spot—over 30 in the first few weeks. By giving away jewelry I was able to focus on its cultural value rather than its commercial value. The criterion for receiving a ring was participation. Those who seemed interested got to take home some of the excitement.

I was spurred on by the attention and spectacle that public performance creates. I sought to engage an audience by being provocative, but to keep them interested with entertainment, education and, of course, the promise of getting something valuable for free. On Halloween I procured some flash paper (material that burns brightly and quickly disappears), and after heating my metal, I used it to ignite the paper and then pointedly tossed it in the air. The gathered crowd jumped and screamed with delight. In the studio I am just a jeweler, but on the street I am a magician.

Combining jewelry with performance transcended medium and process to become a cultural experience. I knew immediately the impact of this type of practice. I could see it in the eyes of my audience. I wasn't sure what kind of change I could effect by bringing my studio to "the people," but I knew that there was more to making than just producing an object that would seduce and sell. Approaching jewelry as a theme, I found that the opportunity for communication and change grew exponentially. Despite how pervasive jewelry is in our culture, as a maker I spend a lot of time in the studio by myself, complacent in the isolation and insular world built around studio jewelry. With The Collegiate Jeweler performances, I had finally found a direct way to share what I do with people. That was how it started—wanting to share and be inclusive. Being an exhibitionist didn't hurt either.

By taking my studio practice outside, I was afforded a direct interaction with my viewers, many of whom may never enter a gallery, museum or craft fair. I wanted to emphasize the personal relationship that we all have with jewelry, and so the accessibility of the handmade became a frequent topic of conversation. Before giving away the rings, I would strategically ask people to reflect on the experience of watching me make them and the conversations we had, essentially turning simple silver rings into vehicles for memory. At my suggestion, the rings came to contain the experience; they stood as a symbol of the value of the handmade in our culture, and of the accessibility (and inaccessibility) of art. The recipients of the rings left the performances with a tangible reminder to be good jewelry viewers.

I soon realized that I was not alone in wanting to share my craft directly. Multimedia artist Michael Swaine has been taking his ▸

Above and left: Craig engaging his viewers at a Collegiate Jeweler performance in Richmond, where he made simple silver rings and gave them away free.

Street Photos/Amy Weiks.

Below and right: Craig encourages young people to make rings, such as this one by Andrea Donnelly, in his Pro Bono Jeweler project on the street near Quirk Gallery, Richmond. Opposite: Polymer clay rings by Craig.

Street Photos/Younseal Eum.

sewing machine to the streets of San Francisco in his Free Mending Library project since 2002. And since 2006, Frau Fiber (Carole Lung) has been organizing fiber-based outreach events, such as Sewing Rebellion, which promote garment construction skills. Something was definitely in the air.

Encouraged, I began The Pro Bono Jeweler performances in 2008 with the slogan "If lawyers, why not jewelers?" I stressed the dichotomy between jewelry as a signifier of status and jewelry as universal form of personal expression. With this in mind, I teamed with Quirk Gallery in Richmond, Virginia, who hosted me in conjunction with their openings. Quirk was a logical choice because of their vested interest in the accessibility of jewelry. In November 2008 they presented a Robert Ebendorf exhibition in which the acclaimed jeweler sold 200 pendants for just $50 each. In Quirk, I found an institutional ally. "It was entertaining for both our patrons and for passersby," says Katie Ukrop, owner of the gallery. "For each person to have a piece of jewelry that they saw being created—or created themselves—acts as a constant reminder of the process and the artist, and anything that creates enthusiasm about jewelry is something we want to promote."

The first Pro Bono Jeweler performance took a similar form and had comparable goals to those of Collegiate Jeweler. It highlighted, however, that even in proximity to a gallery, most people aren't familiar with how jewelry is made or its cultural implications. In the most recent incarnation of Pro Bono Jeweler, I changed tack and invited the audience to participate. "Would you like to make a piece of archeologically inspired jewelry?" I asked. Providing polymer clay and synthetic gemstones, I asked people to leaf through historical jewelry books for inspiration and to interpret a design. By encouraging participants to become aware of historical works and familiar with handwork, I was able to instill in them a greater appreciation of jewelry. Over 40 people of all ages from diverse backgrounds took part. Some people came for the art opening, others were just waiting for the bus; but in sharing the history and making of jewelry, all were equal.

Over the past two years, watching people discover jewelry for the first time has reminded me how exciting it was to first discover the process of making something. The audience's unwavering enthusiasm keeps me going back to the street. For now, the performances are ongoing, with the format ever evolving though the goal will always be the same. As a self-appointed studio jewelry ambassador to the public-at-large, I want to do for jewelry what Bill Cosby did for Jell-O—make it fun and appealing. Yet, finding and reaching a wider audience is not so easy. When I talked to Lydia Matthews, a New York-based cultural critic, last year, she confided that she regards universal appeal as a modern myth, and I'm inclined to agree. "The 'wider audience' is just a bunch of subcultures and small collections of people brought together by a theme." This is where I am today, finding diverse subcultures and venues that will let me institute my guerrilla jewelry indoctrination. I want to take my studio practice to where it can make a difference—outside the studio. ✚

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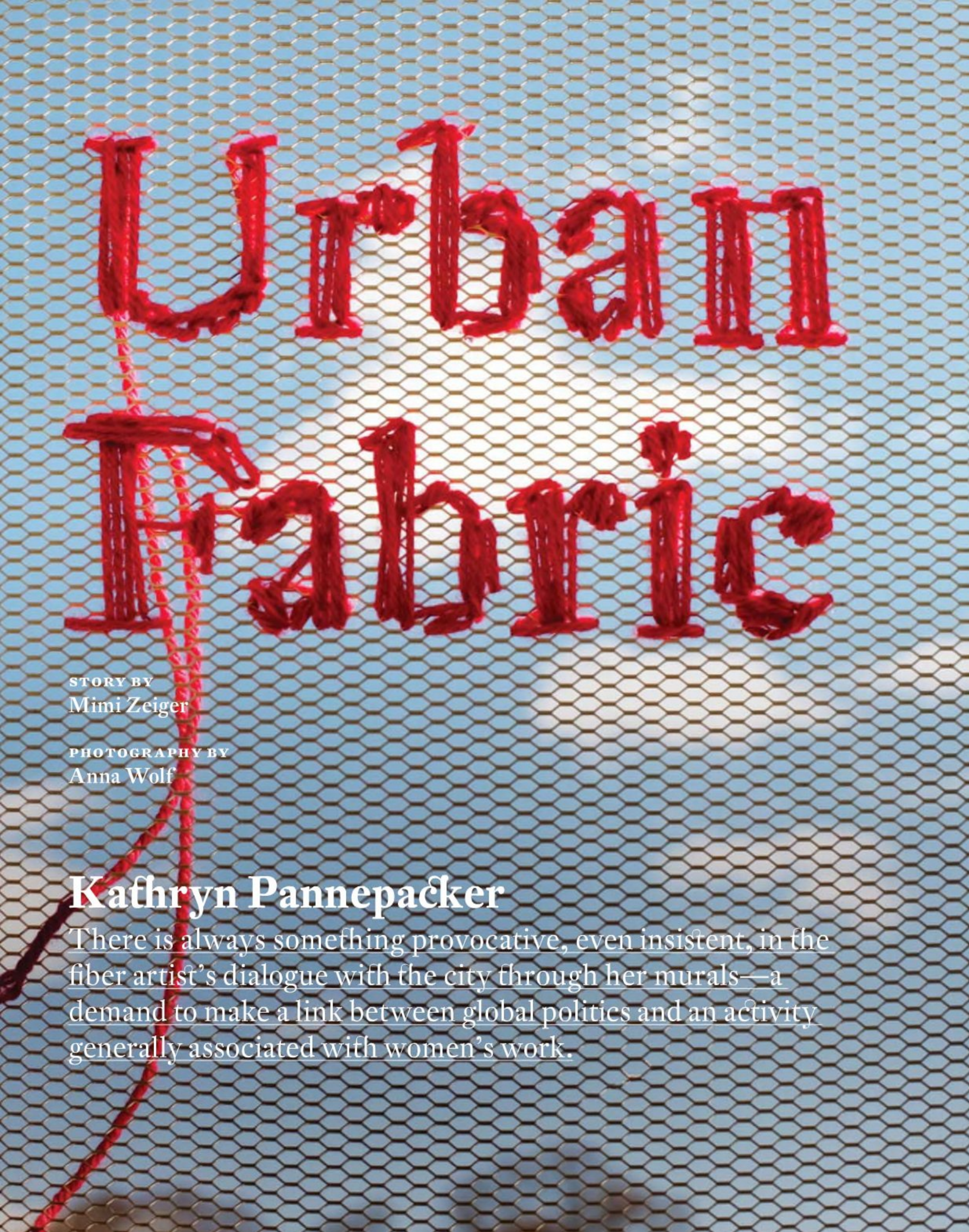
fraufiber.com



Urban Fabric

STORY BY
Mimi Zeiger

PHOTOGRAPHY BY
Anna Wolf

Kathryn Pannepacker

There is always something provocative, even insistent, in the fiber artist's dialogue with the city through her murals—a demand to make a link between global politics and an activity generally associated with women's work.

The textile tradition of Papua New Guinea, right, one of 18 countries represented on *Wall of Rugs #2* in Philadelphia.

"I don't think my work is really politically charged. It's socially charged, it's humanly charged."
— Kathryn Pannepacker

A loaded paintbrush in hand, the artist Kathryn Pannepacker crouches down and applies a black stroke to a steel panel. It's a late afternoon in January, and it's starting to snow. The welcoming glow of the Sunoco mini-mart and the car wash's green neon signs cut through the gathering dusk. She finishes the touch-up on her *Wall of Rugs #2* mural (Jordon now reads Jordan), rights her tall frame and surveys Philadelphia's Broad and Lehigh Streets. Kitty-corner is the empty Botany 500 building, the apparel company's brick edifice, a commemorative remnant of a once-booming garment district. Throughout the early part of the 20th century, Philadelphia was famous for its textiles–silk hosiery, men's suits and wool carpets.

Pannepacker knows this intersection well. Over summer and fall she worked daily on the 115-foot-long mural–each of the 18 diamond plate steel panels, which separate the roadway from the train tracks, represents a textile from a different country. Her

smocking felting quilting beading braiding cross-stitch applique sewing darning knotting

Opposite: Funded by Philadelphia's Mural Arts Program, *Wall of Rugs #1* displays textile traditions from 42 countries and cultures.

Left: Pannepacker stands in front of the sections that represent textiles from Mongolia and Niger on *Wall of Rugs #2*, 2008.

Wall of Rugs #1, located on two corners at the intersection of Girard and Belmont Avenues, was completed in 2005. Five hundred feet long, the seven-foot-high hand-painted mural ambitiously features over 40 countries. Both artworks were commissioned and funded by the City of Philadelphia Mural Arts Program, an organization dedicated to making art accessible to a general public and the force behind the 2,800 murals that can be found dotting the city's landscape.

North Philly is a gritty neighborhood, and a cold winter day amplifies a certain desolation. But beyond the debris and weathered buildings there's life and a diverse culture. Pannepacker's mural is not an urban ills cleanup campaign. Local stories are woven into the Wall of Rugs project. A Sunoco employee brought Pannepacker a photograph of an embroidered fabric from his native Bangladesh. Adam Alli, a West African artist who works long hours at the car wash, keeps an eye on the mural, and suggested Niger's black-and-tan printed patterns. Designs from Sri Lanka, Pakistan and Mongolia show up in *Wall of Rugs #2*, each linked to a person who stopped to talk to Pannepacker about her work. Used as floor or wall coverings, rugs have historically marked out space, both domestic and spiritual—nomadic tents lined with kilim carpets or cathedrals hung with tapestries. In Pannepacker's hands, a global collection of rugs makes a windswept thoroughfare feel more like home.

"A lot of murals in town are painted on parachute cloth in an artist's studio and then attached to the wall—'parachuted' into the community," she explains. "There's a remarkable transformation in those neighborhoods when that happens, but for me, there is something about being at the same intersection day in and day out—working, talking and interacting with people and really getting the time, attention and commitment, the dedication, focus and interest of the neighborhood. There is this whole human ▸

Wall of Rugs #1

Argentina
Armenia
Australia
Belgium
Bolivia
Burma
Chilkat
China
Daghastan
Egypt
England
France

Germany
Ghana
Greece
Guatemala
Haiti
India
Iran
Jamaica
Japan
Kenya
Lithuania
Mali
Mexico
Moldova
Morocco
Navajo
New Zealand
Palestine
Peru
Philippines
Scotland
Sierra Leone

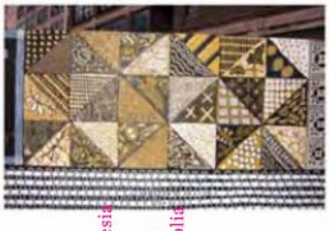
Spain
Sumatra
Tibet
Turkey
Turkmenistan
Uganda
USA

This page: *Wall of Rugs #1*, 2004-5, and *#2*, 2008. Countries of rugs shown are listed in pink.

Opposite: A local woman weaves plastic bags into an American flag tapestry near *Wall of Rugs #2*.

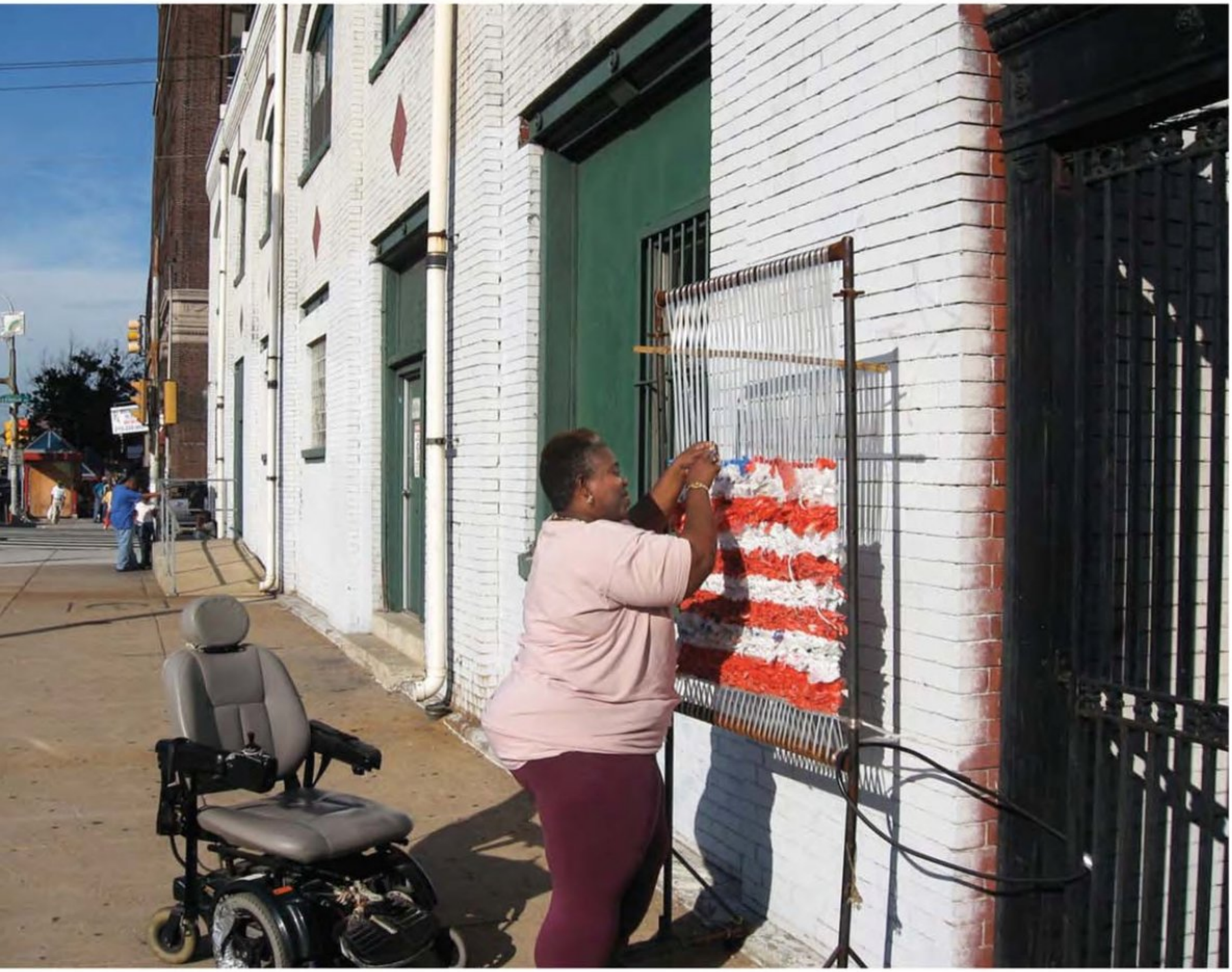
Wall of Rugs #2

Balkans
Bangladesh
Cameroon
Congo
Ethiopia
Hungary



Indonesia
Israel
Jordan
Mongolia
Niger

Pakistan
Palestine
Papua New Guinea
Puerto Rico
Slovakia
Sri Lanka
Tahiti



interaction. No pretense. We're all just showing up doing our thing. I am just doing my thing, weaving and painting."

Weaving and painting, Pannepacker's disciplines, are just as intertwined as are her murals within the community. Stressing technique, each mural has a panel that lists textile methods: tapestry, pile-knotting, quilting, felting and printing, among others. A "weaving" runs across the bottom of both Wall of Rugs murals: the white warp makes graphic stripes across the black background, the gray yarn wending out yards at a time. The frieze unifies the mural–the source country for each panel is written within the weaving–and it asserts her own identity as an artist, a weaver.

Pannepacker was trained in traditional French tapestry. While she took an occasional fiber arts class while she was an undergraduate studying English with an art minor at Penn State, it wasn't until she arrived in Berkeley, California, in the late 1980s, a stint out west intended to spark her poetry career, that she took up weaving in earnest. A visit to California turned into a three-year apprenticeship under Jean Pierre Larochette, a tapestry weaver, and Yael Lurie, a designer. She sums up the transition with a quote from her mentor: "Jean Pierre said to me, 'Why don't you just be a weaver and lead an interesting life and write about it?'" Or, as she puts it: text morphed into textile.

Larochette comes from a family with roots in Aubusson, France, the city known for tapestries that were made for the royal family during the 17th century. Unlike more geometric weavings from the American Southwest or Peru, where the compositions are guided by the axial structure of the loom, Aubusson tapestries often begin as drawings and paintings. Pannepacker studied in Aubusson and that time allowed her to pursue painting as part of her practice. Tapestries take months to complete, and painting became for her a quick way to capture fleeting ideas and images.

In 1993, Pannepacker returned to Philadelphia, where she ›

grew up, and wholeheartedly dove into mural painting. Watching a group of neighborhood kids play one day in an abandoned parking lot, Pannepacker resolved to brighten the space by getting them involved in a mural on the surrounding low walls. After that she was hooked. To hone her technique, she apprenticed with Diane Keller, an established muralist. Some of the guerrilla tactics often involved in street painting have begun to appear in her weaving. This past year she's embarked on a project that finds her leaving small four-by-four-inch weavings made out of jute and pipe cleaners around town. The Scatter Gather pieces follow her on her travels and are woven surreptitiously into balustrades and fences. In May she'll take the project to Kansas City, Missouri. Late to register for Surface Design Association's "Off the Grid" conference, Pannepacker decided to participate anyway and, like a graffiti writer with a can of spray paint, "tag" the streets of K.C.

There is always something provocative, even insistent, in Pannepacker's artistic dialogue with the city—a demand to make a link between global politics and an activity generally associated with women's work. Over the summer, during the heat of the presidential campaign, she set up a pipe loom on the street near where she was working on *Wall of Rugs #2* and asked residents to help weave scavenged red, white and blue plastic bags into an American flag tapestry.

Nontraditional materials like Q-Tips, matchbooks and aluminum are frequently incorporated into Pannepacker's work. They are used for both their aesthetics and message—especially the matches featured prominently in her Peace Project series—weavings with flags and icons from war-torn and conflicting countries: Sudan/Darfur, Israel/Palestine, United States/Iraq. In the series, hundreds of paper matches have been incorporated into two weavings entitled *Ignite Our Hearts for Peace,* which she created for the 2004 Philadelphia Fringe Festival.

"I don't think my work is really politically charged. It's socially charged, it's humanly charged,"says Pannepacker of *Ignite Our Hearts for Peace* and the Wall of Rugs project. As she painted the mural, she would occasionally chant a mantra or blessing over a textile design—appliqué patterns from Daghastan or Sierra Leone's blue and rust geometries. "I represent countries as a way to hold an ongoing personal vigil," she continues. "My aim is to reflect. It is not a large discourse, but my way to pay respect and give recognition to an individual and a culture." This discussion, however, is not one-sided. Philadelphia's urban context always exerts its own commentary. In the middle of the intricate red-and-black Palestine rug, a municipal warning sign reads: Danger. Live Wire. Keep Off. ✚

Gimme More!
inliquid.com/artist/pannepacker_kathryn/pannepacker.php

"My aim is to reflect. It is not a large discourse, but my way to pay respect and give recognition."
—Kathryn Pannepacker

Opposite left: *Sierra Leone,* 2007, jute, mixed fibers, pipe cleaners, matches {h. 40 in, w. 36 in}.

Opposite right: *Israel/ Palestine,* 2007, jute mixed fibers, aluminum foil, matches {h. 36 in, w. 36 in}.

Above: *Scatter/Gather,* small on-site weavings of jute and pipe cleaners Pannepacker has left at locations in the United States and abroad.

STORY BY
Mija Riedel

Opposite: *Estuary*, 2007, of apple, water-based ink and backer-board screws, demonstrates Laky's fascination with the ampersand.

CON-STRUCTING THE UNEXPECT-ED

Gyöngy Laky

For Laky, the ampersand represents a continuum, a collecting of ideas and a connection between past, present and future. It's an apt symbol for her recent reflections.

Photo/Ben Blackwell.

"Twigs are among the most beautiful linear elements in existence."—Gyöngy Laky

Gyöngy Laky's fiber constructions have been exhibited in international galleries and museums as well as parks in England, a meadow in Austria, a mountain village in Bulgaria and on various hillsides and forests in the United States. Fiber art has never been strictly an indoor story and Laky's work reflects the porous borders separating interior from exterior. Laky's outdoor installations have allowed her to investigate ideas on a larger scale, in public venues open to unanticipated inspiration and complications; they've also vitalized her studio practice by allowing her to bring various elements from the outside back in.

Over the course of her 40-year career, Laky has built baskets, grids and word constructions with wire, toothpicks and screws, but her material of choice continues to be twigs. On any given day, bundles of apple, pear, plum, madrone, manzanita, walnut, eucalyptus and apricot branches can be found in her San Francisco studio. Laky scouts for twigs in parks and collects them each fall from California farmers who are happy to recycle rather than burn them.

"Twigs are among the most beautiful linear elements in existence," Laky has said, more than once. Unlike a straight line, a twig advances in a stop-and-go style, proceeding in one direction but suggesting half a dozen alternativews. Each nub implies a potential leaf, a new branch, a flower. Twigs hold potential.

Laky twists, binds, drills, nails and screws twigs into freestanding, free-falling and wall-mounted objects. Her baskets resemble sieves, nests and three-dimensional molecular diagrams. Many are substantially more air than twig. They won't hold water or rice, but they hold something. "Some refer to baskets as containers for the human soul," Laky said a few years ago during a lecture she gave in England. "I like to think of baskets as containers of human intelligence as well."

In 2005, Laky retired from the University of California, Davis, where she taught fiber art and environmental design for 30 years. With retirement has come the opportunity to mull over the multiplicity of interests, experiences and processes that have shaped her work: a love of nature, architecture, language and the expansive history of fiber art, as well as a working process rooted in experimentation, often undertaken with an activist's sensibility stemming from Laky's childhood experiences as a refugee from Hungary in the aftermath of World War II.

Since retiring, Laky has focused full-time on making art and much of it demonstrates her opposition to the Iraq War. As is often the case with Laky's word constructions, the Globalization series is built around three letters, which are literally and figuratively layered. *Globalization II: Homogenization,* 2004, spells out WAR in blocky capitals. The shades of green and brown suggest camouflage and jungle, and the hollows between the apple branches are crowded with plastic soldiers. One photo depicts WAR reshuffled to spell ARM, RAM, MAR and RAW. *Globalization III: Red Ink,* 2005, does, in fact, read RAW. In *Globalization IV: Collateral Damage,* 2006, the word WAR is visually split in half by a scarlet letter A; all three of the red and white letters are squeezed together with blue screws.

Over the years, Laky has experimented with paper, string and brass drawer labels. She built one of her recent works, *Dada*, 2007,–a soldier's silhouette crouched over a machine gun–from ▸

Protest Photo/Gyöngy Laky, *Connect* Photo/Kim Ocampo.

Forms for Language Photo/ Gyöngy Laky, Studio Photo/Melissa Sachs.

Opposite left: Installing *Protest: Naught for Naught,* 2000, made from local orchard prunings, for "Kunst in der Landschaft," an exhibition in Austria.

Opposite right: *Connect,* 2005, of orchard pruning and re-used lumber, is installed with the help of villagers in Duzhdovnitsa, Bulgaria.

Left: *Forms for Language,* 1989, of plied rope handmade from printers' waste paper, is part of a site-specific work in Manchester, England.

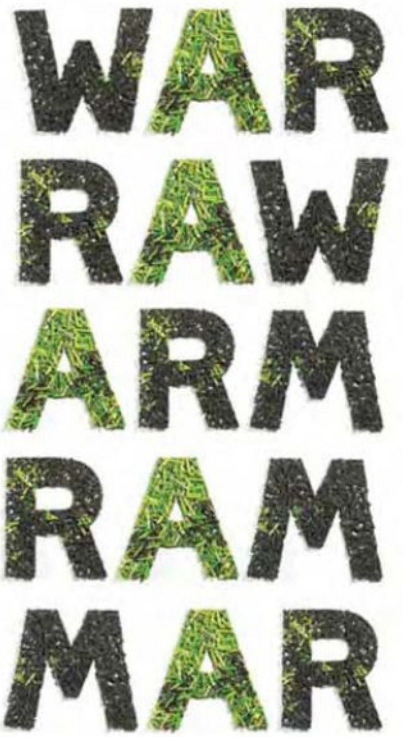
Above: Laky in her studio, 2009, working on *Domain Change,* of commercial wood, paint and screws.

Left: *Dada,* 2007, one of Laky's many works commenting on war, is made of plastic babies.

Below left: *Art Rules,* 2001, showing Laky's love of words, is constructed of various prunings and dowels.

Below right: *Tree House,* 1998, of split fireplace logs, was created for the exhibition "Complex Harbor," at the Art Complex Museum in Massachusetts.

Photos/*Dada*, Ben Blackwell; *Art Rules*, Joe Schopplein; *Tree House*, Gyöngy Laky.



For Laky, experimenting helps to rein in the manual dexterity she has acquired.

Above left: *Globalization IV: Collateral Damage,* 2006, on wall, and *III: Red Ink,* 2005, on table, ash branches, commercial wood, paint, building bullets.

Above right: *Globalization II: Homogenization,* 2004, branches, commercial wood, plastic soldiers, screws, offers anagrams of WAR.

plastic babies. She constructed *Bottom Line,* 2005, and *Nonsense,* 2007, two wall pieces shaped liked dollar signs, from charcoal and toy soldiers. Last spring Laky began drafting designs of monetary symbols–the Japanese yen, Chinese yuan, Saudi riyal, Russian ruble and British pound. The character that has most captured her attention, however, is the ampersand. Since 2004 she has made half a dozen of them, from highly stylized to increasingly abstract to nearly invisible. For Laky, the ampersand represents a continuum, a collecting of ideas and a connection between past, present and future. It's an apt symbol for her recent reflections.

When I interviewed Laky just over a year ago for Smithsonian's Archives of American Art, she contemplated her early textile, design and architecture studies at the University of California, Berkeley. Certain professors–Ed Rossbach, Katherine Westphal, Trude Guermonprez, Peter Voulkos and Sim Van der Ryn–inspired her with their expertise, curiosity and a "willingness to jump into the fray with a kind of delight and openness" that Laky found lacking in more traditional arts. Through Rossbach's mentorship in particular, and Laky's own wide-ranging international travels, she developed an extensive knowledge and appreciation of the diverse history of fiber art, from camel harnesses to ikat fabrics to boats woven from reeds. Laky once compiled a list of the basket's multiple uses over centuries. These included catching fish; cradling infants; fording snowbanks; and holding bread, laundry, lacrosse balls, eroding embankments, boiling acorn mush and early aviators piloting hot-air balloons. Both the computer and the modern suspension bridge have their underpinnings in fiber art (in the Stone Age practice of spinning and the 19th-century Jacquard loom, respectively).

What distinguished–and vitalized–the fiber arts in Northern California in the 1970s, however, was what Laky referred to during a lecture as a "richness of ethnic diversity, interest in other cultures and other traditions, [which] was mixed right in with contemporary art explorations and endless experimentation."

Experimentation has been an integral part of Laky's working process from the start. It's a practice that she admires in other artists as well, notably Ann Hamilton and Martin Puryear, the latter of whom also described the "making process as a generator of ideas." For Laky, experimenting helps to rein in the manual dexterity she has acquired; left unchecked, such excessive virtuosity can result in work that's technically dazzling but otherwise dead. Over time, Laky has discovered that the best way to shake things up is to head to the outdoors.

Laky has worked outside in Europe and North America. She has suspended line drawings between trees and spread grids over hillsides. She has stacked logs into a circular tree house and twisted twigs into a tube. Exterior installations "stretch my mind, abilities, ideas, everything," she says, "They're so different from the studio process. Inside is a safe place to be. The magnitude of the outdoors is almost incomprehensible in comparison with customary hands-on scale."

In 2005, Laky participated in an international art project in a remote village in Bulgaria, working with branches, discarded bits of lumber and whatever tools she could find. Assistants–mainly children–came and went. There was little in the way of common ›

Studio Photo/Gyöngy Laky, *Globaliztion II* Photo/Tom Grotta.

Arboraceous, 2007, Manzanita, red ink, building bullets, showcases Laky's bravura use of color.

language; Laky communicated primarily through the visual and physical process of making art. She had been deliberating over an appropriate symbol–something that could be understood in multiple languages–and seven days after she arrived, her arrow was complete. Late in the afternoon, a few local adults appeared, their own tools in hand, and hoisted Laky's 12-foot arrow into a vertical position. The artist called it *Connect*.

Over time Laky has come to realize that she often works best when the situation is a little out of control. "We have to trick our brains sometimes," she remarked during her Archives of American Art interview. "Our culture prepares us for the mundane, the redundant… the keeping-it-organized part, whereas with creative work–you've got to open up those sections of the brain that make a little lightbulb connection." Laky recalls the critic Robert Hughes identifying a similar concern in the methods of the Surrealist artists: how does one prepare for the unexpected? But she takes it a step further: "How do I use my knowledge and my training to *promote* the unexpected?"

In what may be her most ambitious effort yet to blend skill with unexpected possibilities, and link outside with in, Laky collaborated with the landscape architects Kathryn Gustafson and Mikyoung Kim to create art guidelines for an expansive 130-acre campus–the new headquarters of the Food and Drug Administration in Silver Spring, Maryland. In many ways, the guidelines echoed the highly ordered but seemingly chaotic structure of Laky's own artwork. The FDA had not requested a standard art plan, prescribing certain sculptures for specific locations. Instead, they were looking for what Jennifer Gibson, fine arts program manager for the Office of the Chief Architect (the General Services Administration department overseeing the project), describes as "approaches to vast space."

The FDA campus includes millions of square feet of offices and laboratories. Laky's team endeavored to keep their plan conversely simple. They proposed three guidelines for commissioning art installations, among them that each installation should figuratively connect man-made elements with the natural environment. To encourage artists to think beyond a single spot, the team's art master plan divided the site into interior and exterior areas and recommended that each installation overlap three different parts of the campus–for example, an interior lobby, a parking area and a running path. Artists should be encouraged to utilize a wide range of media–light, for example, earth, recycled materials or water.

Laky illustrated the potential of a water installation by describing a trip through the bottom of the Grand Canyon: at different times of day, without warning, water would begin pouring from the canyon walls, the remnants of a distant rainfall. In one area, it might pound down the rocks; in another, spray from a gully; and in a third, bleed silently through the stone. In the best-case scenario, the FDA artists might consider their installations with similarly expansive sensibilities: by running inventive threads through unrelated areas of campus, their installations might prompt new lines of thinking, not unlike the unexpected insights–the "lightbulb connections"–that have expanded Laky's personal interior creative landscape.

The first proposals for art installations are approaching final

Photo/Bob Hsiang.

Photos/Clockwise–1974 *Mirror*, Mat Laky; 1976, 1980, Thomas Layton; 2000, Barbara Reynolds; 2000, Peter Mu

approval and, Gibson says, the results "are surprising us. You think one artist works in a certain way so they're going to produce this kind of work. This person is known for another kind of work, so they'll probably do that. And they don't. They come back with something you weren't anticipating."

This news delights Laky. It means that her guidelines have helped to achieve one of the FDA's primary goals: the creation of site-specific installations that no one could have imagined four years ago. It also reflects the progression of one of Laky's own earliest considerations, which has wound its way through her life and her work: how can artists, architects and designers promote original thinking? Jim Melchert, professor emeritus at UC Berkeley and former director of the Visual Arts Program at the National Endowment for the Arts, recently acknowledged Laky's unique contributions: "Laky has helped bring new life to fiber art by stretching the boundaries of how we define it. It isn't just the objects that she places in the landscape that are new, it is the landscape itself that her work has helped to change." ✚

Gimme More!

"Gyöngy Laky: Common Sense" is at b. sakata garo, Sacramento, CA, through April 4.

bsakatagaro.com

textiles.ucdavis.edu/laky/gyongy1.0

openlibrary.org/details/fiberartoraloolakyrich

fda.gov/oc/whiteoak/completedbuildings.html

aaa.si.edu/collections/collection/lakygon.htm

Laky's Evolution

1974 At Fiberworks, Center for Textile Arts, Berkeley, seated on hemp rope in front of Afghani textile.
1974 In favorite Guatemalan shirt at work on *Mirror, Mirror,* of tree prunings, plastic tree rope, hemp and telephone wire.
1976 Shaping *Inner Glyphs Out,* for Social Security Administration Building, Richmond, CA.
1980 At artist's retreat, making *Skins of Trees.*
2000 Demo of construction process in *Open-Ended Crater.*
2000 Arranging orchard prunings for *Protest: Naught for Naught* in Austria.
2007 Creating *Dada* from plastic babies and sealant.

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Jennifer Angus and the Insect Kingdom

STORY BY
Jody Clowes

PHOTOGRAPHY BY
James Visser

"I must have over 20,000 insects," Jennifer Angus says mildly. "Storage is getting to be a massive problem."

Angus is an artist whose inspiration, prime subject and preferred medium are insects. Since the late 1990s her installations of insect "wallpapers" have become increasingly ambitious, requiring thousands of prepared specimens to create elaborate repeat patterns on the walls and populate an array of cabinets, shadow boxes, dollhouses and dioramas. By default, she has become an insect collector, drawn into intimate contact with a worldwide community of bug enthusiasts.

The Canadian-born artist and teacher, who now lives in Madison, Wisconsin, stumbled into the curious world of insect collecting while living in Thailand in the mid-1980s. Wandering the endless stalls of the Chiang Mai Night Bazaar, she was enchanted by the vast numbers of gorgeously

Above and opposite: Some of the weevils, beetles, cicadas and locusts Angus collects and employs in her wall installations.

colored insect specimens for sale. As a student of textiles, Angus was also captivated by the traditional Karen singing shawls embellished with metallic green beetle wings, and after returning to Canada, she began working some of those same wings into her own pieces. Unfortunately, it wasn't possible to just buy the wings, and she found dismembering the beetles' dry, dusty bodies frankly disgusting. Squeamishness kept Angus's insect mania at bay until 1995, when she became friendly with a group of Japanese children who kept bugs as pets. Inspired by their fearless enthusiasm, she began creating miniature scenes with insects, complete with tiny costumes and props.

It took a bit of research to find the right bugs, and Angus found herself gradually accumulating more and more, identifying sources and experimenting with species. As her personal comfort with bugs grew, she began addressing our common phobias about bugs, dirt and disease in her work. Angus started pinning them on the walls in provocatively beautiful "wallpaper" patterns–and suddenly needed huge numbers of insects. She was lucky early on to find *Eupholus bennetti,* a blue and green weevil that is tough enough to be pinned and re-pinned, beautifully patterned and affordable, as they are farmed for the trade in Papua, New Guinea. "Besides," says Angus, "it's hard not to like a weevil. I love their funny little snouts." While she uses many other species, from grasshoppers, Japanese beetles and cicadas to the leaf-mimicking phasmids, the personable *Eupholus bennetti* remains a standby.

Unlike Angus, most insect collectors want only one male/female pair of each species that interests them. There are also niche markets for rarities and aberrations, and a decided preference for the big and beautiful–or, conversely, the big and scary, although the true insect enthusiast is immune to horror. While many collectors buy prepared specimens, it's far less costly to relax and pin your own, and the numbers Angus requires make this essential. It's painstaking work. Each bug must be slowly rehydrated in a humidity chamber, gently unfurled and pinned into position to dry again. Angus estimates that she can now pin about 10 an hour, depending on the species, and that's just preparation time; actually pinning them to the wall in patterns is another story. Her breakage rate is a startling 50 percent, but each part is carefully saved for repairs and even obviously patched-up specimens are still useful for the far corners. "We're creating weevil cyborgs with the mismatched parts," she says wryly.

Finding reliable dealers who understand her work has been crucial–as well as honoring the maxim that you get what you pay for. One of her worst purchases was a ▸

As her insect "wallpapers" have become increasingly ambitious, Angus has by default become an insect collector, drawn into intimate contact with a worldwide community of bug enthusiasts.

Top: Jars of honey remind viewers of the role of insects in the food chain, in the artist's installation at the Craft Alliance.

Bottom: Leilani and Cole Arnold view *Locusts and Honey* with their mother, Jessica, and gallery attendant Courtney Henson.

Opposite: Christopher Relyea, Angus's assistant, installing *Locusts and Honey* at the Craft Alliance.

shipment of 4,000 frog-leg beetles, priced tantalizingly low but heavily damaged and filmed with mold. "My assistant was ready to commit suicide," Angus recalls. "They are so slippery; wiping the mold off their backs was a horrible job." Over the years Angus has developed close relationships with dealers like Ken Thorne of London, Ontario, who talked her through her first efforts at preparing specimens, and Alain van Vyve of Belgium, a self-described "fanatic collector and artworker of insects" who now calls Angus whenever he gets a large shipment of a particular bug. An inveterate traveler, Angus has also visited a few of the regions where her favorite insects are collected, most often by indigenous people intimate with the local environment. "It's really hard work," Angus explains, "and they have to know the best way to catch each bug. Many insects are active at night, when the forest can be totally disorienting if you are not familiar with it." Ironically, the insect trade has created additional incentive for local people to preserve forest habitat.

Angus continues to evoke beauty and pestilence with pinned "wallpapers," and her exploration of our relationship with insects deepens with every project. *Locusts and Honey,* for example, a new piece for the Craft Alliance in St. Louis (through May 17), considers the pivotal role of insects in the food chain, from pollination to the decomposition of organic matter. The focus of several recent installations, however, has been the nature of collecting. For *Insecta Fantasia,* at the Newark Museum's Ballantine House (through June 14), she has imagined the childhood rooms of two aspiring entomologists: Percy, whose collection is precisely ordered and labeled, and Alice, who creates richly layered fairytale settings for her bugs. Both rooms are intensely managed environments, designed to handle the fearsome strangeness of the insect world. Back in Wisconsin, Angus's studio, packed floor to ceiling with boxes of insects, is beginning to convey a fearsome strangeness all its own. ✚

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Image: *Nude* by Cynthia Consentino

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STORY BY
Sonya Stinson

PHOTOGRAPHY BY
Brady Fontenot

New Orleans, Louisiana: All That Craft

If you want to discover craft in New Orleans you need look no further than the streets. Although it's present throughout the city's many galleries and museums, craft also appears in architectural adornments, on tombstones and, of course, in Carnival floats and costumes. In fact, the hands of skilled artists and artisans have created so much of what is quintessentially New Orleans, it's ironic that the visual arts have traditionally received less public attention than the city's musical and culinary feats.

Though it may operate in the shadows of famous jazz bands and gumbo chefs, the local arts community thrives, inspired by the city's eclectic cultural makeup. "We have lots of different types of people, with all of them bringing things from their own culture," says glass and metal artist Arden Stewart, a local who owns Nuance Louisiana Artisan Gallery in the Riverbend area, where St. Charles and Carrollton Avenues curve into one another.

The metalsmith and jewelry designer Thomas Mann discovered this for himself

Though it may operate in the shadows of famous jazz bands and gumbo chefs, the local arts community thrives, inspired by the city's eclectic cultural makeup.

when he came to New Orleans to exhibit at Jazz Fest in 1977. The Pennsylvania native never left. "Everybody is kind of searching for his or her spiritual home, and everything about New Orleans clicked with my personality," says Mann, who nevertheless describes the local art scene 30 years ago as "backwaterish." "But I've watched it come alive and mature over the years to the point where now we're enjoying an incredibly sophisticated and vivacious scene," he adds.

A major catalyst for that evolution was the city's hosting of the 1984 World's Fair. That event spawned the development of the Warehouse District, where a number of art galleries and studios soon began to sprout. Located between the French Quarter and the Garden District, along the banks of the Mississippi River, the neighborhood pulses with creative energy.

Mann also points out that artists have found New Orleans to be a relatively inexpensive place to live. But for artists without their own studios, the lack of adequate work space has long been a factor pushing far too many of them to seek their livelihood elsewhere. Solving that problem was the impetus behind Louisiana ArtWorks, a 93,000-square-foot Warehouse District facility containing 19 studios for artists-in-residence and shops for metal, glass, ceramics and printmaking that officially opened in June 2008 after 13 years of planning. According to its director, Joy Glidden—who before her arrival in New Orleans was a consultant for the Joan Mitchell Foundation in New York City and founder of the DUMBO Art Center in Brooklyn, two nonprofits dedicated to supporting the arts—the facility is unique in its comprehensiveness. "There is no other▸

Explore New Orleans! Visit americancraftmag.org for even more information and photos. Click on our Wide World of Craft interactive map to find recommended places to visit, shop, eat and play.

Opposite: Thomas Mann's gallery is an example of the city's strong arts scene. He shows his work, such as *Tech Tile Tilt Clock,* and that of others including Steve Buss's *Birdhouse Clock,* Patrick Meyer's *Pewter Bowl* and Michael Aram's *Leaf Tray.*

Right and below: Glass artist, metalsmith and gallery owner Arden Stewart has borne witness to the many eclectic characters that have been drawn to New Orleans, bringing with them new ideas and influences from different cultures.

program that includes studio residencies and four [art shop] components under one roof in the middle of New Orleans's city center," she says.

Louisiana ArtWorks provides New Orleans with an opportunity to maintain a craft heritage that has evolved over the years. As Glidden notes, while there is a significant contingent of glass and metal artists in New Orleans, ceramic artists are a bit less prevalent. But in the late 19th and early 20th centuries, New Orleans was actually a major pottery-making center. Newcomb Pottery, whose hallmark motifs celebrated the life and landscape of Louisiana and the Gulf South, was produced by students of Newcomb College, the first women's college in the South (now part of Tulane University). Today, however, craft artists tend to be more interested in Newcomb Pottery's history than its aesthetics, says Sally Main, curator of the Newcomb Art Gallery. "These are obviously pieces of their time and period," she says. "I'm not sure there are a lot of contemporary artists who are doing magnolia designs, for instance."

If there's one art form where tradition still rules, it's the labor-intensive making of Mardi Gras costumes. Darryl Montana, Big Chief of the Yellow Pocahontas Mardi Gras Indian tribe, spends an average of 5,000 hours each year working on his hand-sewn feathered and beaded suits. That's in addition to the work of about 10 assistants. Montana teaches at Xavier University's summer Mardi Gras Indian

Above: Carol Robinson Gallery displays an eclectic mix of two- and three-dimensional art, including Joan Kay's fabric *Katrina* in front of the stairs, Roddy Caper's blown glass vase in the window and James Tisdale's ceramic sculpture in corner.

Right: Joy Glidden, director of Lousiana ArtWorks, stands in the 93,000-square-foot facility. This building in the Warehouse District has provided multitudes of artists with studio space and shops for metal, glass, ceramics and printmaking.

Arts Intensive, a program that introduces kids ages 11 to 14 to Mardi Gras Indian masking and costuming, a custom dating back to the 1880s. "I realize that if these are not taught to the kids, there's a great possibility that we could lose the tradition," he explains.

Despite craft's ingrained traits in the culture of the Crescent City, its disappearance is something many local artisans fear. For all New Orleans craft artists, the challenges of making and selling their work have multiplied in the post-Hurricane Katrina environment, as Elijah Sproles, a sculptor who oversees the metal shop at Louisiana ArtWorks, can attest. Like many local artists who had works or entire studios destroyed when the levees broke after the storm, he sought assistance from a state business grant program to get back on his feet. "One of the frustrations was that it was hard to get the state to recognize art as a business," Sproles says.

With a new, accelerated push from Lieutenant Governor Mitch Landrieu to promote Louisiana's cultural economy, such blinders may be falling away. Also, a state law enacted in July 2008 provides for tax-free sales of artworks and tax credits on certain expenses for rehabilitating art galleries and other buildings within designated "Cultural Products Districts" throughout the city.

What the state seems to be realizing is the importance of arts in revitalizing any city's economy, but especially one with such a rich heritage. "The arts are ▸

Bottom left: Ceramics is not a leading craft in the city, but it has a strong history. Newcomb Pottery at the Woldenberg Art Center displays such work as this 1929 piece by Jonathan Brown Hunt that was decorated by Anna Frances Simpson.

Below: Metal sculptor Elija Sproles lost, like many artists, his studio space in Hurricane Katrina. He turned to the state for a business grant, but was met with resistance. New legislation, however, may help artists get the assistance they need.

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Bottom: Many New Orleans locals realize the importance of keeping the Mardi Gras craft traditions alive. Masks, costumes and headdresses are on display at places such as the Contempory Arts Center.

really key to our recovery," says Jan Katz, curator of the Center for Southern Craft and Design at New Orleans's Ogden Museum of Southern Art. And they aren't just necessary to bring in tourists. Geriod Baronne, volunteer director—or "den mother," as she likes to call herself—at the New Orleans School of GlassWorks and Printmaking Studio, emphasizes that the city needs skilled craft artists for the architectural and interior restoration work that's so essential to its recovery. "They won't be able to restore things, particularly after Katrina, unless there are artists with some sort of a background in stained glass, kiln firing, the blowing of chandelier parts," Baronne says. "You're not going to get a machine making some of these things around here."

While Katrina may have left destruction and heartbreak in its wake, a strong sense of hope is rising. This is partially due to the new influx of young—and artistic—residents eager to be part of the city's comeback. "It's kind of like the 60s," says Katz. "A lot of artists have fallen in love with the city—which is a siren song—and are going to stay." ✚

"I realize that if Mardi Gras costume-making is not taught to kids, there's a possibility that we could lose the tradition."—Darryl Montana

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Fantasy at Kohler

Jack Earl and Tom LaDousa bring hijinks and new vision to the bathroom

Fantasy at Kohler

STORY BY
Christine Kaminsky

In August 1974 ceramists Jack Earl and Tom LaDousa took up residence at the Kohler Company, the Wisconsin bathroom fixtures manufacturer, for the pilot Arts/Industry program of the John Michael Kohler Arts Center. The artists transformed leather-hard finished plumbing ware shapes into spirited ceramic sculptures that were exhibited at the center. A transcript of a conversation between the artists about their experience was featured in the December 1974 *Craft Horizons*.

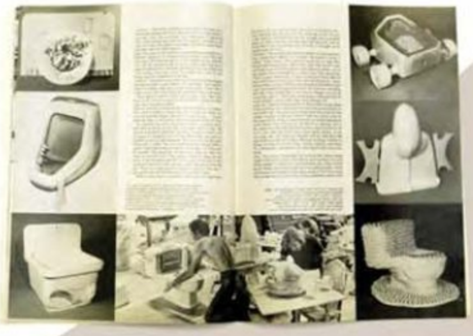
Since its inception, hundreds of emerging and established artists have benefited from Kohler's innovative Arts/Industry residencies, exploring new forms, concepts and materials. The center itself drew upon this network for its major expansion in 1999, encompassing an entire city block of Sheboygan, Wisconsin, by commissioning six former resident artists—Ann Agee, Carter Kustera, Merrill Mason, Yolanda McCay, Matt Nolen and Casey O'Connor—to create public restrooms in the new facility, stunningly epitomizing the achievements of the art and industry alliance. The restrooms are so spectacular that the Travel Channel ranked them third among 100 in their program "World's Best Bathrooms" in 2002.

An additional women's room was commissioned from ceramist Cynthia Consentino in 2004, and, following a seven-month residency at the Kohler Co., her vivid example of how the humble bathroom can become an expressive canvas was unveiled in June 2005.

Über bathrooms aside, through its groundbreaking art/industry collaboration and provocative exhibitions, the Kohler Arts Center offers the unexpected and demonstrates that art can enliven and enrich facets of everyday life. As for now-veteran ceramists Jack Earl and Tom LaDousa, visitors to the center can still, on occasion, view their works in the permanent collection. ✚

To read the entire *Craft Horizons* article, visit us at americancraftmag.org.

Tucked away on the sixth floor of 72 Spring Street in New York City is the American Craft Council library, one of the largest collections in this country of craft, art and design books documenting the studio craft movement from the 1940s to the present. The over 14,000 volumes include the Council's 67-year publishing history—all past issues of *Craft Horizons* and American Craft. We'd like to share some of this amazing past as we dig through the stacks. If you happen to be in the city, come in and say hello—the library is open to the public.



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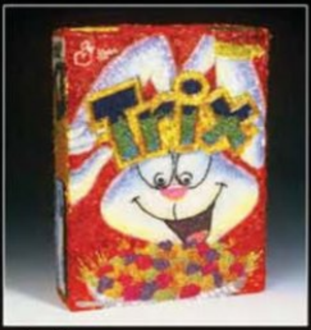

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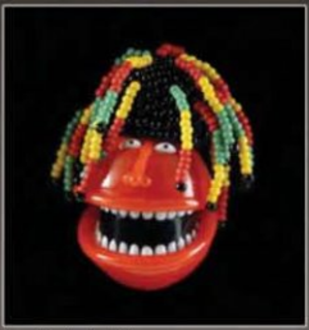

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